

THE OVERTURE



A Monthly Musical Journal

FOR STUDENTS AND FRIENDS OF THE
ROYAL ACADEMY OF MUSIC.



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MARCH, 1890.

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The Overture.

A MONTHLY MUSICAL JOURNAL.

MARCH, 1890.

Prefatory Sonnet.

A SOBER dawn. No golden radiance spreads
Its robe of glory o'er the eastern sky ;
But—as a man revolving matters high
Of strife and fate, triumph and failure, treads
With thoughtful pace the way to council, sheds
The light of wisdom and of sympathy
To help men o'er the ways of Destiny,
Pouring his blessings freely on all heads—

So rises here our sun, such office ours :
To prelude many lives, whose ways, whose
powers
And ends are wrapt in gloom beyond our
sight—
The victor's wreath — defeat — ignoble
bowers—
To shed on all, like heaven's chariot bright,
On evil and on good, the gift of light.

The Introduction to "The Overture."

(NOT TO BE HURRIED OVER.)

WE will begin our OVERTURE with no flourish of trumpets, no beating of drums, but with a quiet and sober introduction, foreshadowing the subject-matter which we intend to offer. The chief object of this paper is to strengthen the bonds of friendly interest and sympathy between the many individuals connected in the present or in the past with the Royal Academy of Music, and to whom a closer personal communication is, through circumstances, denied. Musical Art has several distinct branches, and its votaries get so widely dispersed that the bond of fellowship which we all feel desirable is only to be maintained by some such means as the present—a paper to which all shall have access upon terms of equality.

From the many titles proposed for our magazine we have chosen THE OVERTURE as the most symbolically appropriate. Studentship is the overture to the drama of life ; a prelude where all is, or should be, exuberant energy and fiery enthusiasm ; a foretaste of future joys and sorrows, triumphs and disappointments, in fact, a promise of all that is to come hereafter. And we shall doubtless have here to record the Preludes of many Suites—the opening of many life-

movements which may either astonish the world by their working-out or disappoint us by failing in their proper development. Our first subject, therefore, will be news of the Academy and of Academicians, past and present. Then we shall have episodical matter (not mere padding), such as prospective announcements of London concerts, &c. Criticism of these is outside our present scope, being amply provided for by our contemporaries. Our second principal subject is Music—that is, we intend to make a special feature of detailed criticism of important new compositions, a department almost ignored by the existing musical press. Grouped around this second subject will be various tributaries more or less closely related. We shall always be glad to discuss any novelty or peculiarity in harmony which the budding Beethoven or sucking Schubert may think he has discovered, and in the Correspondence column students will find the fullest and most sympathetic attention given to all their queries, grievances, doubts, and perplexities—that is, provided their moans are musical.

Finally, the frivolous—if such there be—are assured that we shall make heroic efforts to be readable, and wild horses shall not force us to be dull. Our OVERTURE shall be well put together, the subjects well-chosen and interesting, the working earnest, the harmony perfect, and the part-writing—no, the whole writing workmanlike. May it produce a good impression on the public, and have a larger circulation than any overture yet published.

F. C.

Passing Notes.

THIS "Overture" has some peculiarities, both of form and of instrumentation. This section, which hardly corresponds to any in the orthodox plan, is set aside for solos, where every instrument in turn—provided it has anything to say—may have an opportunity of being heard. And, as all articles must be signed by the contributor, every instrument is, as it were, announced, so that the veriest tyro can distinguish each from other, and is under no necessity to pick them out from such a tangled web of sound as is presented by most Overtures. In another column is space for correspondence, where, as in those animated conversations for wind instruments for which Mozart shows such fondness, any subject of musical interest may be discussed. But the "musical interest" is essential ; we must not find, as they

found in Falstaff's pocket, notes of "only a poor halfpennyworth of bread"—solid sense, "to all this most intolerable deal of sack"—mere words.

THE soil from which the music of England springs is hardly so rich or so prodigal as is the case in some other countries. Everyone has heard of the choral-singing of the German peasants, and the rich store of folksongs which the national consciousness has accumulated. And in Italy, too, song seems to spring up as corn from the un-tilled prairieland of the West. The most humble peasants will sing you improvisations which, if they are not always charming, are at least wonderful, when the source whence they spring is considered. Three summers since we were staying at a remote village among the Apennines, and found that a brass band had been organised among the peasants to play on the piazza in the evenings. The men were quite the ordinary labourers who worked in the fields or on the mountains, and they played in a manner that was quite a marvel to us. There was a baser motive to stimulate their exertions certainly, for bandsmen were dressed in military uniform, and wore swords which were quite innocent of any intended use, and it was very amusing to see them swaggering about among the girls between the parts, and the airs these mock soldiers gave themselves. Let any one pick out a dozen or eighteen ploughboys and farm labourers from a remote English village and try to get a like result, and we fear he will find his task a long one—and yet it should not be so. Our music, like all our best work as a nation, should spring from the depths of the national or racial consciousness. The writer, the player, the singer is the means of bringing the idea to the surface, but the idea itself is born of the action and interaction of many minds. The delicacy too of the sense of rhythm exhibited by persons of the class we have been speaking of is very striking. We came upon a party one day enjoying a dance to the music (?) of that odious instrument, the concertina. This dance was in triple rhythm, but there was a recurring bar of duple time to which they accommodated themselves with the most perfect ease. The children dance as soon as, we had almost said before, they can walk; and you will see babies in arms swaying themselves about in evident enjoyment of the measure. Though of course it would be easy to find in our back streets many little

maidens showing equal keenness and appreciation at the advent of the welcome "piano-organ," we doubt if in a country village, and among girls and men alike, the same delicacy of sense would be found—at any rate, to anything like the same extent.

IN another column is an account of the unfortunate circumstances which attended the production of Miss Horrocks' incidental music to "An Idyll of New Year's Eve." It was no doubt very trying, as it would be to any composer, to be treated with such rigour, but we are bound to say that, after all, it is the natural and proper order of things for the dramatist to be supreme. When the dramatist cannot be his own musician, cannot do the whole of his "art-work" himself, he must of necessity commission someone who can to do it for him, and should try to let his fellow-artist as much as possible into the workings of his mind, that as great a unity of design may be attained as is by any means possible. But it is clear that the originator, the master-mind, must be absolute, and if, as is almost inevitable, he should change his intentions in the course of realisation, his helpers, be they actors, singers, stage-painters, musicians, or what not, must accept the position and try to understand the new order of things as quickly and as thoroughly as they can. Therefore, while we offer Miss Horrocks our sincerest sympathy, we trust that she will not be too easily discouraged, but will learn to accept the conditions under which she works and make the best of them, the ability to do which, at a glance and by instinct, as it were, has been said, as so many other things have been said, to constitute genius.

THE *Daily Telegraph* is responsible for the following story:—"It appears that the other day a third class passenger was much surprised to hear mysterious sounds proceed from a large harp in a green baize covering, which formed the luggage of a fellow-traveller. In answer to his enquiring look, the minstrel, who apparently was neither infirm nor old, but keenly alive to the exigencies of his calling, frankly confessed that when he had not made any money 'it came much cheaper for his little girl to travel inside with the harp.' When the ticket-platform was passed, a 'businesslike damsel, about ten years old,' stepped out of the baize into the carriage. No doubt this Venus Anadyomene found it wise to retreat into her shell when the train began to stop for the

next station." But how did the harp like it? Did the "invisible girl" cling to the chords like a mast-headed sailor to the ship's rigging? or did she repose horizontally as a sprat on a gridiron? In any case, the strain on the harp-strings must have been as great as the strain on our credulity.

A FACT.—Lady (*to pianoforte professor*). I desire my daughter to have some "finishing" lessons. She has been taught by several well-known teachers, but I find she is still wanting in expression, particularly *expression in the left hand*!!

IN a remarkably ignorant article in *Harper's Magazine* entitled "Talks with Edison," we find it stated, among other absurdities, that the well-known electrician "sometimes, as a relief to the strain of intense study, will rush out of his laboratory in the middle of the night and hammer one or two tunes with almost ferocious vigour." One of our eminent organists sometimes tells how, when he had been playing a "loud voluntary," his vicar would say to him in the vestry, "Very nice, very nice; but I wish you wouldn't *thump* the organ so, Dr. S—." It seems that in spite of our advanced musical education there are still people who think that noise is got from an organ, as from a small boy, by thrashing.

THE "Young People's Orchestral Concerts" announced by Mr. Henschel are a charming idea, and the programmes are highly interesting, consisting as they do of pieces which may be readily comprehended by the student. But what makes Mr. Henschel think that young people will therefore appreciate them? Our own experience is that the youthful artist prefers just those works which are too profound for his intelligence to grasp; in fact, he is apt to despise what is within his reach, and only to contemplate with delight the Parnassian heights above him. This is quite natural.

Reviews—Major.

Poetische Stimmungsbilder (Poetické Nálady). Dreizehn Clavierstücke. Von ANTON DVOŘÁK (Op. 85). [Berlin: N. Simrock.]

THE literature of the pianoforte is distinctly enriched by this latest work of the Bohemian composer. Considering the enormous mass of pianoforte music which has come and stayed in the past, and the overwhelming

flood which comes and fails to stay in the present, these words are surely no mean praise. Dvořák has not hitherto shown himself at his best as a writer for the pianoforte, or rather, he has not before now attempted to write any important work for piano solo, though his chamber concerted music shows that he by no means despises or fails to grapple with this branch of art. In his eighty-fifth work he has made ample amends for previous remissness, and has given us a collection of thirteen short pieces in three books, which for originality and charm will bear comparison with his very best productions. An album of detached pieces like the present may always reasonably be suspected of having been composed piecemeal, but Dvořák is so many-sided that the boldest critic would not dare to venture an opinion as to whether this is the case here. Certainly one great attraction about these pieces is their diversity of style. No. 1, "Twilight Way," is Schumannish in form, consisting of simple chime-like melody with strongly contrasting episodes or trios between its repetitions. No. 2 is a Scherzo of so entirely original a flavour that one can find nothing with which to compare it for the sake of description, and it may hardly be deemed certain of popularity. No. 3, "In the Old Castle," is also singularly original, but has for principal theme a kind of Volkslied, such as Grieg has accustomed us to, as well as some strange harmonies, as weird and novel in their effect as any of the Norwegian musician's. No. 4, "Spring Song," is a delightful melody, almost Schubertian in character, with a somewhat difficult arpeggio accompaniment, such as Mendelssohn loved to write. Book II. contains two pieces, No. 5, "Peasant's Ballad," and No. 7, "Furiant," of the Scherzo type. In these the national flavour will perhaps be found too strong for some tastes, but they are full of interest, especially No. 7. In No. 6, "Sorrowful Reverie," and No. 9, "Serenade," melody of an almost Italian type is poured forth; but, needless to say, the harmony and treatment are all Dvořák's own. In the latter a broad melody in common time is entirely metamorphosed on its return by being put into 6-8 and given a jaunty serenade-like aspect. No. 8, "Goblin's Dance," is a real "popular piece," which might even be played in a fashionable drawing-room without a suspicion of its being classical. What higher praise can one give? It should be played with and after No. 11, "Tittle-Tattle," which is the gem of the

collection. This perfectly lovely little piece reveals in three pages all the qualities which have placed its composer above the heads of his contemporaries. All ye young men and maidens who can play at all—for it is delightfully easy—make a point of learning “Tittle-Tattle.” No. 10, “Bacchanale,” is a Scherzo of a not uncommon type, and has the drawback of being exceedingly troublesome to play. No. 12, “At the Hero’s Grave,” is a Funeral March of marked Hungarian character, which might almost have been written by Liszt—but not quite. It is effective, but too long. No. 13, “On the Holy Mount,” is not attractive at first, but grows upon one. It is a sort of Chorale (written in 5-4 time, though certainly not in quintuple rhythm), with *cadenza* passages at the pauses, a device none of the newest, but here very neatly employed. Altogether, comparing these three volumes with anything of a similar scope that has appeared of late years, we cannot but regard them as a distinct acquisition; for we have here music in which beauty, novelty, and high art are displayed on every page.

Reviews—Minor.

Valse et Mazurka pour Piano. Par Maurice Moskowski (Op. 46).

[Breslau: J. Hainauer.]

ON the title-page of these pieces we find the notification “*Le droit d’exécution publique est réservé.*” This must be a forlorn hope, on the principle of “Forbid a fool a thing and that he will straightway do.” Herr Moskowski has long since worn threadbare his once ingenious talent for writing passages divided between the hands. The present pair of pieces engender the suspicion that he is under contract to his publisher.

Six Songs with German and English Words. Composed by H. A. J. Campbell.

[London: Pitt and Hatzfeld.]

GERMAN poems, set to German music, printed in German, yet composed by an Englishman and offered to the English public! The author probably has some good reason for his strange proceeding, but it is beyond our fathoming. His songs are excellent average specimens of the German style of to-day, which, we fear, is not very high praise. It is difficult to imagine what section of the public appreciates the modern German *Lied* with its excellent harmony, its weak melody, and its hopelessly feeble rhythm. Mr. Campbell shows himself a thoroughly competent musician. Why does he waste his powers on songs which no vocalist would look at? Better were one lyric of Gounod than a cycle of Franz and Lassen.

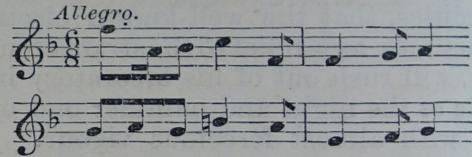
Trio (No. 3) for Piano, Violin, and Violoncello. By Hans Huber (Op. 105).

[Breslau: J. Hainauer.]

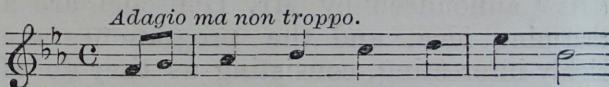
So large a work as a Trio cannot be dismissed with a few disparaging words, especially when it

is its composer’s third attempt in 105 published works. Herr Huber is a typical German composer of to-day; the natural descendant of a worn out line; the third watering of the musical tea-pot, whose first and most fragrant outpouring was Schumann, whose second brew—stronger, but more bitter—was Brahms, and which now only yields a wash with no particular flavour worth mentioning. It was good tea once, but the Germans have gone on pouring out and have never replenished the pot; whereas in England we are brewing ever stronger and stronger stuff, but, alas! it is not to the taste of our public.

Herr Huber was never rich in ideas, in spite of his 105 works. We remember a Symphony and some Piano Duets of his which were miracles of barrenness. The present work is by no means one of his worst efforts—that is, as far as we know, for Heaven forbid that we should make acquaintance with *all* his productions! The thematic material of the first movement is easily quoted, the first and second subjects consisting of the following phrases:—



Not very extensive or varied, is it? Well, the subject-matter of the first movement of Beethoven’s C minor Symphony was even less; but in his case every bar brought fresh developments and consequences, whereas here the composer has absolutely nothing to tell us after his first two bars. He rushes about and tries every technical device he knows—oh, a scholar, I warrant you!—turning 6-8 into 3-4, after the exasperating example of Brahms; but, after all, we are no more edified than we were at the beginning, and not half so cheerful. The slow movement has also a theme in which the composer apparently got stuck after two bars, for after repeating the initial phrase—



he lamely goes off into vague sprawling accompaniment passages. Then, after goading us to madness with his simultaneous different rhythms, *à la* Brahms, he adds insult to injury by making this feeble subject go in canon on the violin and cello while the piano performs an independent accompaniment of arpeggios, three against four, a passage so wantonly and criminally unbeautiful as to really call for police interference.

For once Richard Pohl’s dictum, “*Gute Scherzos können sie alle machen*” (anybody can write a good Scherzo), is disproved, for Herr Huber, whatever else he can do, cannot be playful. He can make his instruments do several things at once; he can make his piano to skip like the little hills; and his part-writing is irreproachable polyphony; but character, let alone humour, is entirely beyond his reach. His *Scherzo* is an excellent piece of writing—technically—but it absolutely belies its name. The *Finale* is much better, which is what one would hardly expect; for the last movement of a symphonic work, like the last act of a play, is usually the weak point. But Huber has here taken Raff as his model instead of Brahms, with the result of at least infusing some dash and spirit

into his work. The subjects are just such semi-artificial themes as Raff used to write when he was going to make them both go together in the *Coda*. Huber fortunately spares us this vulgarity, but spares us nothing else of Raff's long-winded and bombastic procedure; his wearisome modulations, his working-out, which only disgusts us with the subjects, and his perfunctory passages, which are merely padding, if they would but own it. Still, we must be thankful for small mercies, and after this far from dull finish to a dull work, an audience might possibly applaud Herr Huber's Trio; but we doubt if many would desire of its better acquaintance. We have only taken the trouble of criticising it thus fully in order to point a moral; and that moral, appended for the edification of the student, is—Study to write as perfectly as Herr Huber, and when you can write a Trio like this—steadily refrain from doing so.

Artistic Reverence.

It seems strange, with the present development of the Art of Music, that it should be necessary from time to time to protest against irreverent alterations in the text of the great composers. And yet it is unfortunately true that never was there a time in which such protests were more needed than the present. Obscure musicians, and, sometimes, alas! even men of renown, seem to delight in altering, re-marking, and re-barring our musical masterpieces, without appearing to consider their own unfitness for the task, or the indignity they are casting upon the great authors they thus maltreat.

It is, of course, an editor's obvious duty to correct misprints, such as frequently abound in many old editions, and we may admit that where different readings of the same text occur, it is allowable to give the choice of them to the student by the use of marginal notes. Considering how carefully music is marked for performance now-a-days—not left to the discretion and taste of the player as formerly—it may also be conceded that an editor may add a few directions as to the traditional manner of rendering the works, whether played fast or slow, *piano* or *forte*, and the like. There are many editions, notably those of Agnes Zimmermann and Charles Hallé, where such suggestions are admirably given, the added directions being thoughtfully placed between brackets or in foot-notes, that they may be distinguished from the marks which the composer himself has furnished.

It is not against such conscientious artists as these that it is needful to take up one's parable; it is against those who wantonly or maliciously lay hands upon

the great classics. Of these there are two classes, both reprehensible, but one class much more so than the other.

In the first category should be placed those who arrange a piece differently from the composer's intention; those who score for an orchestra what was originally, perhaps, a pianoforte duet; those again who add a melody to an already perfect work of art, or who add harp, organ, violin, and other parts to an air that was in the first instance written for the voice with quite simple accompaniments. Although good taste must resent such impertinencies as these, there is this excuse to be made for the authors of them: their wares are not put forward under false colours, they appear as arrangements, you are at liberty to buy them or to leave them alone.

Now let us consider the other class. You send a pupil to a music publisher's for works in different styles, forgetting, it may be, to remind him to ask for certain editions. Three pieces are handed to him—Bach's Chromatic Fantasia and Fugue, Beethoven's Fantasia (Op. 77), and Schumann's "Faschingsschwank aus Wien." They have all been "edited," the first two by a man whose renown as a pianist and composer is deservedly great, the third by a composer of some graceful if not very deep pianoforte pieces. Opening the Chromatic Fantasia you find a "Verwort," or Preface, containing certainly many valuable remarks, but mainly an apology for the liberties which the editor has taken with the work. Liberties, indeed! Is such a word an adequate expression for the complete modernizing to which the composition has been subjected? Not only are the arpeggios fully written out, which is justifiable, but changes of time are added, passages in single notes are given in octaves, pianos, fortés, accelerandos, and, in some instances, absurdly fanciful directions are inserted, until the fine stately old work of Bach is made to look like a modern rhapsody.

Even a greater injury has been done to the Fugue, for the editor has had the temerity to alter the fugal answer. One is amazed at this, for not only does it show a want of reverence for the composer's intention; but it is strangely illogical, for the original characteristic answer is made almost as much use of in the development of the fugue as the subject itself.

Let us now look at the Fantasia of the great tone-poet of Bonn. Beethoven is, of course, safe; he is too modern to need

improving. He is of our own time, so to speak, and within the living memory of many. Alas! no; even Beethoven is treated with the same scant courtesy. Scales written for the right hand and answered by the left are written out in octaves for both hands, chords are doubled, passages are altered, accent and other marks are added, and the music in some cases re-barred.

Then we take up the third piece, and here we find the modern craze perfectly rampant. On the first page there are exactly eight bars of music, the rest of the space being taken up with critical notes in German, English, and French. On one page we are invited to play another chord as preferable to the one Schumann has written, on another it is suggested that we should disregard the directions for a quicker *tempo*, again we meet with some not very complimentary remarks upon Schumann's "cursory" manner of giving forth his ideas, and in the *Coda* we are not only asked to substitute another reading for that given in the original, but, in order to improve the rhythm, to add a bar at the end. In the short but beautiful Romance which follows the first movement, besides other impertinent remarks, the editor gives us his opinion that "this movement may well be considered as the weakest in the whole work!" It is needless to give other instances, rather let us ask ourselves a few questions. Is this meddling with great works of art consistent with that reverence we should feel for those who have bequeathed such treasures to us? Do we add to their glory or our own enjoyment by this minute and fastidious criticism? Lastly, are we to be considered old-fashioned and behind the age if we prefer to have our music as it was conceived by the mind and written down by the hand of its creator?

We do not want the pictures of Raphael, Rubens, and Reynolds touched up by inferior artists, even if it could be shown that they were susceptible of improvement. We do not love our friends the less because they may have, what we consider, faults.

Let us cultivate a feeling of artistic reverence. Let the words of Schumann, in his advice to young musicians, sink ever deeper and deeper into our hearts: "Regard it as an abomination to meddle with the works of good writers, either by alteration, omission, or addition. This is the greatest indignity you can inflict on Art."

THOMAS WINGHAM.

Chats on Technical Subjects.

of Music

I.—ON TECHNIQUE.

Library

THE practice of "techniques" is unfortunately not always synonymous with the practice of *Technique*. To be more lucid: Exercise practice is not invariably found to lead to the desired and expected result—executive power.

Perhaps it would not prove uninteresting to enquire into this matter.

The practice of technical exercises has, as it appears at first sight, two ends in view, the attainment of facility in "execution in general," and facility in the "execution in particular" of some passage form often occurring in music, such as the scale, arpeggio, &c. These, only apparently, separable aims, however, ultimately merge into one, and this aim is the acquirement of "technique." Now the student (and artist) does certainly, in the first place, require executive facility, for without this how can he even attempt the interpretation of any musical work? But quite outside *Technique* lies the vast domain of artistic taste. This is only to be conquered by the intimate study of music itself, and by hearing the interpretation of its great works by musicians, who at least are experienced, if not great artists.

"Artistic taste" we must, however, not confound with that *inborn predilection towards music* which this term occasionally signifies. Inherited predilection (leading to effortless concentration of mind) renders its possessor quick in arriving at that discrimination between good and bad effects from which results good judgment with regard to musical expression.

Technique, besides that side of it previously alluded to—the correct production of tone and the correct production of the notes, which involves perfect control over the muscles by the mind—has another side, which seems more immediately a mental than a muscular problem, and this is the *mechanism of expression*, which comprehends knowledge of the various means employed, such as variations of tone, of rhythm, of legato, &c., and their correct application, which together make up musical elocution.

Ultimately, however, all that which lies outside the department of "taste" resolves itself into *mental control over the muscular apparatus*—mental individualisation of each set of muscles. This, constantly borne in mind, will induce the practice of techniques to lead with certainty to the end in view.

And if it applies to the practice of exercises, it applies equally to *all practice whatsoever*. In fact, it forms the difference between practice and non-practice. Real practice is that which tends towards increasing the power of the brain over the fingers—tends to strengthen the memory of those mental impressions which accompany each separate muscular motion.

By merely “playing through” music the musical taste may be improved, and a desire may be awakened to carry its dictates out, but not at all necessarily will *muscle-command* follow. Technique can only be improved by the amount of mind-concentration bestowed upon it.

The whole secret of successful muscle-training may then be said to lie in the memorising of those mental efforts from which the desired movements originate, and also in *remembering the sensations* accompanying each particular movement.

Hence the necessity of practising “techniques,” which, possessing no musical interest, are less likely to distract the attention from the points that are to be mastered. Hence also the absolute necessity of *slow practice*. A passage, to be played or remembered, must be *thought*.

A succession of muscular movements having to take place, the problem is how to store in the memory that train of *mental efforts* which shall cause it to occur correctly. And in this connection it will be well to remember that though “thought” is proverbially rapid in its sequences, yet it nevertheless does take up time; nerve-force indeed travelling but at a snail’s pace when compared to the rate of progression of other more direct modes of “energy in a state of motion.”

A word remains to be said on the phenomenon of so-called “natural execution.” Endowment of this sort is unfortunately not at all invariably found to be concomitant with a *natural determination towards music*, without which latter inheritance certainly none should apply at the portals of St. Cecilia’s edifice. Those gifted with this natural execution are able to give the requisite “concentration” without much *conscious* effort, and as every application of “will power” means so much expenditure of vital energy, these favoured ones manifestly here begin with a great advantage on their side. But those less fortunate in this particular respect must therefore try to make up for this deficiency in natural determination by endeavouring to induce it artificially;

by deliberately forcing their attention, by applying their will-power to its utmost extent, until they at last succeed in *thinking the fingers*, this intimate connection between brain and fingers becoming more and more easy the longer it is persevered in at last resolves into a habit, becomes almost as unconscious as in the case of the inherited talent. The results brought about by means of this artificially-formed habit indeed often rivalling, and even surpassing, those obtained from the natural one; for those who so easily can succeed in doing *something*, nevertheless labour under the really enormous disadvantage of not being at the very outset compelled to train their powers of *deliberate and persistent attention*. For without the all-powerful and all-vanquishing habit of perseverance, certainly nothing worth the doing can be accomplished; without it even the most splendid natural endowments must run to waste.

No allusion to the question of correct *tone production* has been made in this article, for though this is a matter that comes under the general heading of “Technique,” yet it is one that requires somewhat lengthy discussion; it is therefore more appropriately deferred to a future and special “Chat.”

TOBIAS A. MATTHAY.

The Teacher: A Ballad.

[Intended for the use of students. With hints for musical setting. All rights quite unreserved.]

First Verse.—*In a minor key.*

The teacher bent o’er his instrument
A-teaching a maiden fair;
Her eyes were blue and like gold the hue
Of her streaming auburn hair.

(Now get into the relative major; it isn’t difficult.)

But the teacher thought (pray, believe me)
nought
Of her charms who near him sat,
And his hair grew grey as he heard her play
In a chaos of sharp and flat.

[At the end of this line you will instinctively use a chord of augmented sixth, even if you don’t know what that is, landing yourself on the dominant of the original key ready for the refrain in the tonic major. Here it is—waltz time preferred.]

Hopeless! hopeless! O fingers sad to see!
O sounds of pain! O muddled brain
That knows not A from B!

Second Verse.—*In no particular key.*

[*Here you just maunder about, dragging
in all the nice chords you think you know—
and don't.*]

The bride sits lone in a house of her own,
Her master and lord away;
The hours, alas! but wearily pass,
How shall she get through the day?
Ah, happy thought! (chord) her pianoforte!
(*excuse the rhyme.*)

The teacher once more she seeks;
(*tremolando accompaniment*)
Commencing anew (*werrysoftissimo*), for the
little she knew
From her feeble head soon leaks.

[*Here you must make a mighty effort and get
back by fair means or foul to the dominant of
the original key, in order to introduce the
refrain.*]

Hopeless! hopeless! O wrist of wooden
make!
O fingers stiff that creak as if
They knew not scale nor shake!

[*Now, of course, somebody must die. Shall
it be the teacher or his pupil? The former is
the more interesting. Here goes!*]

Third Verse.—*Andante dismaloso.*

(With accompaniment of sustained chords low
down in the bass.)

On a dying bed the teacher's head
Moves restlessly to and fro,
For angel choirs and harps with wires
[*They haven't wires, but that doesn't
matter.*]

On his failing senses grow.
But the angels there are his pupils fair
(*Here begin your heavenly arpeggios, rising
higher and higher.*)

And as music above him streams
Half the notes are wrong and the heav'nly
throng
Like a schoolgirl concert seems.

(*Now work up to your climax. Common
chords only allowed. If you can introduce
an organ, so much the better.*)

Hopeless! hopeless! Behold the teacher's
goal!
His life a curse, his death-bed worse;

May Heav'n receive his soul!

(*Plagal cadence.*)

Chamber Concert.

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THE above was held at St. James's Hall on Monday afternoon, the 24th ult., before an audience mostly composed of friends of the students and the Royal Academy of Music.

The choir opened the Concert with the Anthem "Praise the Lord," by Sir John Goss; Mr. Hawley presiding at the organ and officiating as accompanist during the afternoon. The female choir were responsible for a duet by Reinecke, "Prayer on the waters," and Mendelssohn's Trio "Come, gentle sleep," the former of which was the most pleasing.

Mendelssohn was further represented by his Quartet in B minor, of which an excellent performance was given by Messrs. Fox, G. Walenn, Dyson, and Parker. The Quartet in itself is not particularly interesting, and the themes not too striking, each movement being characterised by a similar figure of accompaniment, which continues almost unceasingly throughout the entire movement, causing a tiresome monotony.

Mr. Edwin Houghton sang with taste an extract from Sullivan's "Martyr of Antioch," entitled "Come, Margarita, come"; and Miss Florence Hughes gave a good interpretation of Brahms's Lied, "Von ewiger Liebe." One of the most appreciated songs was an Elegie by Massenet, with a violoncello obbligato played by Mr. Allen Gill, sung by Miss Margaret Adamson. The vocal music included, further, two songs by Mr. Stanley Hawley, entitled "Sweet Natalie" and "Thou art not near me," both of them being effective and interesting, though the former is, perhaps, the most striking of the two. They were in the hands of Miss Helen Saunders, and received full justice, though she was far from well, having hardly recovered from a severe cold.

The only other student's composition on the programme was an Introduction and Allegro for violoncello by Mr. Reginald Steggall, which was artistically played as usual by Mr. Allen Gill and the composer, who was at the pianoforte. It is to be hoped that Mr. Steggall will not be content to allow his Introduction and Allegro (which is evidently intended to be the first movement of a Sonata) to remain by itself, but will complete the work by adding the other movements, when it should then prove a very acceptable accession to the repertory of Chamber music.

Miss Kate Eadie played Mozart's Fantasia and Fugue in C, and Miss Grace Henshaw (Liszt Scholar) gave Liszt's "Benediction du Dieu dans la Solitude" in a manner which left little to be desired, her technique being almost faultless, playing, at the same time, with all the necessary expression. At the conclusion of her solo she received the well merited applause of the audience.

Through an unfortunate alteration in the programme, Miss Mary Rough, who was to have appeared last, came on and sang Bellini's Aria "Ah non guingé" out of her turn, and as no explanation was forthcoming, the audience, thinking the Concert over, commenced leaving the hall. Amid the confusion and bustle in consequence, Miss Maude Rihll (Thalberg Scholar) appeared on the platform and immediately struck the opening chords of Chopin's Scherzo in B minor (Op. 20). Those who remained behind to listen must have enjoyed the treat afforded them by a very artistic performance.

On the whole, the Concert may be considered to have been most satisfactory, and the professors, students, and friends present must have felt gratified at its success.

Fortnightly Concerts.

THE first Fortnightly Concert of the term took place on Saturday, the 8th ult., and was marked by an unusually large attendance of professors, students, and friends.

The programme opened with a performance of the Allegro from Merkel's beautiful Organ Sonata in G minor, by Mr. Bernard Fison. Beethoven's great Pianoforte Sonata in A flat (Op. 110), was played by Miss Kate Eadie, and Mendelssohn's Prelude and Fugue in B flat by Mr. Aitken, while Liszt was represented on the programme by his magnificent "Benediction du Dieu," played by Miss Grace Henshaw (the Liszt scholar).

Only one student's composition was down for performance—viz., the Introduction and Allegro from a MS. Sonata for pianoforte and violoncello by Mr. Reginald Steggall, played by Mr. Allen Gill and the composer.

The vocal music included Handel's "Return, oh, God of Hosts," from "Samson," sung by Miss Galbraith. Songs by Brahms and Grieg, given by Miss Hughes, as well as a rendering of Smart's graceful trio "Queen of the Night" by Miss Chambers, Miss Bona, and Mr. Walters.

The majority of the audience remained till the close of the Concert, which was an interesting one.

At the second Concert, on the 22nd ult., there was again a large attendance until the close of the Concert, and the students who took part in the programme received a due appreciation of their merits.

Mr. Hunnibell opened the programme with Bach's Prelude and Fugue in D major for the

organ, and was followed by Miss Florence Green with two Lieder by Brahms. Amongst the other vocal selections, Miss Violet Robinson contributed two new Lieder by Erik Helmund, which she rendered very effectively; and Miss Armridding Grieg's popular "Solveig's Song." Mr. G. E. B. Street was heard in Wieniawski's "Légende" for violin, and was accompanied by Mr. Sydney Smith; otherwise, Mr. Stanley Hawley officiated as accompanist. The pianoforte solos included Chopin's Polonaise in A flat (Op. 53), played by Miss Lavinia Powell; Bach's Prelude and Fugue in A minor, arranged by Liszt, with Miss Pringle at the piano; and Liszt's Polonaise in E major, in which Mr. Lamb made a great success, showing a mastery of the technical difficulties as well as a command of the instrument.

The programme contained a recitation, "The Execution of Montrose," which was given by Mr. Robinson with much spirit, and received deserved applause.

Orchestral Practices.

AT the first orchestral practice of the term, on Friday, January 24, the works performed included the last movement of Beethoven's C minor Symphony, conducted by Mr. Learmont Drysdale, and Raff's Suite in C.

AT the orchestral practice on Tuesday, January 28, Mr. Crowther played his Pianoforte Concerto in C minor (MS.), and a March (MS.), by Miss Sullivan, for orchestra, was also introduced.

AT the orchestral rehearsal on Tuesday, the 4th ult., Miss Horton-Smith played Rubinstein's Concerto in D minor (Op. 70), and Miss Ethel Barns the second and third movements of Spohr's Violin Concerto (No. 7).

AT the orchestral practice on Tuesday, the 11th ult., the works rehearsed included the first movement of Beethoven's E flat ("Emperor") Concerto, played by Miss Matthay; Liszt's striking Arrangement for piano and orchestra of Schubert's "Wanderer" Fantasie, played by Miss Jessie Davies; and the first movement of the C major Concerto of Beethoven, rendered by Master Szczepanowski, a very youthful pianist.

Two new MS. works were also tried—viz., the Prelude to "Siegmar," by Mr. Granville Bantock, and an Intermezzo from a Symphony by Mr. Reginald Steggall.

AT the orchestral practice on Tuesday, the 18th ult., Mr. Spittle played the first and second movements of Dr. Mackenzie's Violin Concerto; Miss Johnstone, Bruch's Violin Concerto; Miss Goodson, the first movement of Beethoven's Concerto in E flat; Mr. Kipps, the first movement of Beethoven's Concerto in G; and Mr. Hawley, the first movement of Scharwenka's Concerto in B flat minor.

AT the orchestral practice on Tuesday, the 25th ult., Mr. Frank Hollis played the last two movements of Schumann's Concerto in A minor. The latter part of the afternoon was occupied in going through and correcting the orchestral parts of Miss Boyce's cantata "The Lay of the Brown Rosary."

The Excelsior Society.

SPOHR's Double Quartet in G minor (Op. 136), a beautiful work, but one rarely heard, was given, under Mr. Corder's direction, at a meeting of the Excelsior Society, on December 18, 1889, with the following cast :—

FIRST QUARTET.		SECOND QUARTET.	
1st Violin	Mr. G. Walenn.	1st Violin	Miss Keene.
2nd	Mr. Henry.	2nd	Miss Parker.
Viola	Mr. Dyson.	Viola	Mr. Betjemann.
Cello	Mr. Allen Gill.	Cello	Miss G. Rolls.

There are four movements, all of which are most effective and interesting, especially the Larghetto, which gave the greatest satisfaction to all who heard it. It is a source of much gratification to think that so many instrumentalists can afford the time, and meet together to give a pleasing and efficient rendering of such a work, solely for the love of their art.

A Meeting of this Society was held on Monday evening, the 24th ult., at 12, Granville Place, and was largely attended, most of the members being present. Unfortunately, the programme happened to be somewhat too long, for there were evident signs of weariness among the listeners before the evening was over; doubtless, because many had been to the Chamber Concert at St. James's Hall that afternoon. It would, however, be wiser in future to restrict the music on these evenings to one important work only, with a few instrumental solos and songs in addition. The programme was as follows :—

1. PIANO QUINTET in D, Op. 130 ... *Spoehr.*
Messrs. HAWLEY, G. WALENN, HENRY,
DYSON, and ALLEN GILL.
2. SONGS *(a. A Midsummer Song A. E. Horrocks.*
b. Constant Love.
Miss H. SAUNDERS.
3. TWO ROMANCES for Pianoforte ... *Schumann.*
Mr. TOBIAS A. MATTHAY.
4. ADAGIO for Violin and Piano (MS.)
Mr. HENRY. *H. O. Anderton.*
5. SONG "Pieta Signore, di me dolente" *Stradella.*
Miss GRETA WILLIAMS.
6. TRIO in C minor (Op. 1, No. 3) ... *Beethoven.*
Miss HORROCKS, Miss KEENE, and
Mr. ALLEN GILL.
7. PIANO SOLO "Berceuse" ... *Chopin.*
Miss ETHEL BARNS.
8. CONCERTO for two Violins ... *Bach.*
Miss JOHNSTON, Mr. G. WALENN, and
Mr. HAWLEY.
9. POGNER'S ADDRESS, from
"Die Meistersinger" ... *Wagner.*
Mr. BETJEMANN.
10. DUET. Walzer-Capricen (Op. 37) *Grieg.*
Mr. and Miss MATTHAY.
11. SONG "The Evening Star" (*Tannhäuser*)
Mr. BANTOCK PIERPOINT. *Wagner.*
12. VIOLIN SOLO "A Pamphlet" *T. A. Matthay.*
Mr. G. WALENN and Miss MATTHAY.

"To do easily what is difficult for others is the mark of talent. To do what is impossible for talent is the mark of genius."—*Amiel's Journal.*

"To judge is to see clearly, to care for what is just and therefore to be impartial—more exactly, to be disinterested—more exactly still, to be impersonal."—*Amiel's Journal.*

Wind Instrument Chamber Music Society.

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THE fourth social meeting of this Society was held in the Concert Room of the Royal Academy of Music, on Friday evening, the 14th ult. The programme contained a Quintet (MS.), by Edward D. Rendall, for piano, oboe, clarinet, horn, and bassoon, with the composer at the piano; the first two movements of a Trio in F, by S. Laville, for two flutes and piano; the Adagio and Rondo Finale from Weber's Concerto in F (Op. 35), for bassoon; two pieces for clarinet, entitled "Châteaux en Espagne," accompanied by the composer, Cécile S. Hartogg; and a Quintet in D major (MS.), for flute, oboe, clarinet, horn, and bassoon, by Arthur Carnall. This Quintet was bracketed second in the competition last year for the Society's prize of twenty guineas. A list of the artists is appended.

Flutes	...	...	{ Mr. W. L. Barrett. Mr. W. O. Carrodus.
Oboe	...	...	Mr. E. Davies.
Clarinet	...	...	Mr. Egerton.
Horn	...	...	Mr. Busby.
Bassoon	...	...	Mr. James.
Piano	...	...	Mr. A. E. Godfrey.

What our Old Students are doing.

DESERVING of notice are two successful Concert enterprises by old R.A.M. students in South London.

The first of these is the series of Chamber Concerts at Brixton Hall, given by the Messrs. Hann, the executants being Messrs. Lewis Hann and E. H. Hann (violins), W. H. Hann (viola), Wm. C. Hann and Clement Hann (cellos), and Sydney H. Hann (pianoforte)—all, with the exception of W. H. Hann, sen., old students of the Academy. During the season recently concluded (the fourth) many important works have been performed, such as Schubert's String Quintet in C (Op. 163), Beethoven's Quartet (Op. 18) in B flat, and Brahms's Pianoforte Quintet (Op. 34). The previous season's doings included Brahms's String Sextet (Op. 18). The performance of the last-mentioned work being, perhaps, unique in one respect, for it cannot be often that Sextets are performed in public—and well played too—by the members of only one family. The vocalists this season have been Madame Hope Glenn, Mrs. Henschel, and Mrs. Helen Trust.

A younger enterprise is the scheme of eight Concerts at the Clapham Assembly Rooms, under the direction of Mr. Walter Mackway, A.R.A.M., going by the title of the "Clapham Philharmonic Concerts." Six Concerts have already been given, including two Choral Concerts (Mr. Mackway acting as conductor), Mackenzie's "Dream of Jubal" and Dvořák's "Patriotic Hymn" forming the programme of the second of these; two Chamber Concerts, the Ould family appearing at the first and the Messrs. Hann at the second; a Recital-Lecture by Mr. Walter Macfarren and a Pianoforte and Violoncello Recital by Messrs. Tobias A. Matthay and W. E. Whitehouse. A choral and miscellaneous Concert will conclude what appears to be a prosperous first season.

The example thus pluckily set by the Messrs. Hann and Mr. W. Mackway might, to the

abiding improvement of musical art in this country, be followed by others among our old students.

MR. WALTER MACFARREN delivered a Lecture on Mendelsohn's "Songs without Words," at the London Institution, during last month. As illustrations he played fourteen of the "Lieder."

WHEREAS English publishers, as a rule, fight shy of any pianoforte music containing the slightest suspicion of freshness, either in ideas or in treatment, our nervous system received quite a little shock—of an exhilarating nature, though—when two little pieces from the pen of Mr. Hamilton Robinson, and just published by Messrs. Joseph Williams, were brought under our notice. The first of these, an Impromptu, somewhat Schumannesque in character (but none the worse for that), with a really musical first theme, and the second, a short Tarantelle, a spirited little piece, are not at all mere strings of conventionalities, and are both of them well written for the instrument, and consequently playable. We shall, therefore, do our best to recommend them everywhere, they being eminently suitable for teaching purposes.

MESSRS. TOBIAS A. MATTHAY and W. E. WHITEHOUSE gave a Pianoforte and Violoncello Recital at the Bow and Bromley Institute on the 15th ult. The programme included Grieg's Cello Sonata in A minor and Rubinstein's in D, as well as a MS. Ballade for the two instruments by Mr. Matthay. Miss Greta Williams and Mr. Plunket Greene were the vocalists.

[Matter intended for this column should have "Old Students' Corner" written on outside of envelope.]

"An Idyll of New Year's Eve."

ON Friday afternoon, January 31, a performance of the above fairy sketch was given at the Chelsea Town Hall, in aid of the sick poor of the district. Miss Rosina Filippi was the author of this new and original idea, the incidental music being composed by Miss Amy Horrocks.

We feel it our duty to say that the music was heard at a great disadvantage. In the first place, it was very imperfectly rehearsed, only two opportunities having been given to a few members of the orchestra to become acquainted with it. In the second place, two whole numbers were entirely cut out, and many other restrictions and curtailments were insisted upon by the author of the play. To meet the views of the latter, at the second (final) rehearsal certain numbers were transferred from their original position in the score. The orchestra were otherwise handicapped, as some, whose presence was indispensable, were actually reading the music for the first time; and had it not been for the three ladies (two of whom—Miss Keene and Miss Chapman—are students in the Royal Academy) who occupied the violin desks and fortunately were well acquainted with the music, and had mastered the perplexing order of the numbers, a disastrous collapse would have been inevitable. Under these circumstances it need excite no surprise that the music was

described by an eminent critic as being wanting in colour. Happily all passed off well without any serious hitch, and special applause was accorded to June's song, "Constant love," efficiently rendered by Miss Edith Chester; August's song, "When the nightingale," sung by Mr. C. Landor; and an energetic song for March (Mr. W. Lugg), with chorus entitled "Blow, blow."

We hope that on a future occasion Miss Horrocks' music may be heard to better advantage, when its merits will be recognised and appreciated. Miss Horrocks finished her studies at the Academy last Christmas, having been for seven years a student in this Institution.

Correspondence.

TO THE EDITOR OF "THE OVERTURE."

SIR,—It was with unmixed pleasure I read the notice you were kind enough to send me of THE OVERTURE.

There must be few among old students who do not look back to their time at "the old place" as the happiest and most helpful of any in their recollection, and who do not keep a warm corner in their hearts for every inch of the building and every person connected with it.

For why? It was there that we made our entry into the brotherhood of our dear music. There we learnt how others worked and strove—our elders, our superiors, our equals, and our inferiors. By that we learnt to know what other people were fit for, how many were doing good work, even if some of them had little genius, because they did it honestly and sincerely. By that we learnt to know what we ourselves might do; measuring our talents, greater or lesser, against those of others whose doings we were witness of, and with some of whom we were actually pitted in friendly rivalry.

Another element of the brotherhood was the number of kindnesses we received, musical or friendly. We might write whole books-full of such deeds, great and small, dealt to us by small and great. How Principal Bennett played Bach's first Prelude on the old harpsichord at our examination day to make up for having left a letter unanswered for a whole year; and how, moreover, he would look at our music now and then though we were not in his class. How when we brought our orchestral works to the Tuesday rehearsals, the professor-performers would show us the difficult bits, and point out how they might be improved for their special instruments; how the double bass professor would ask for a copy of his part because it was such an excellent study for his instrument, a double-edged compliment which was as satisfactory as any could have been. How when we produced a string quartet, the leading violin professor would superintend the rehearsal of it, and worry and rout at his young folks till they played with some portion of the fire that he considered the work to deserve. How, again, if one solitary lodging student fell ill, there would be surely another ready to act the nurse and faithful attendant.

There is yet another element, which is the opposite to the last enumerated. To name such would be impossible were it not that the very action of that element is to bring out more kindness from the kind hearts. I do remember one

List of persons entered, from Entrance Book, this term only, and list of persons left.

ENTRED.		
SINGING.		
Mrs. Aline Harland	..	West Alfred Place, S.W.
Miss Lucy Elizabeth Adkin	..	Stamford Hill.
,, E. M. T. Barry	..	West Hampstead.
,, Alice Mary Cox	..	Ealing.
,, Bessie Dallimore	..	Gloucester.
,, Mary N. Carew Flint	..	Market Harbord.
,, Mary Anastasia Howard	..	Gloucestershire.
,, Elizabeth Annie Howard	..	Gloucester.
,, Laura Maurice	..	Blackburn.
,, Phoebe E. Mercer	..	Euston Square.
,, Maggie Moses	..	Lewisham.
,, Jessie Emma Pate	..	Harlesden.
,, Caroline L. W. Soper	..	Edinburgh.
,, Lizzie M. Taylor	..	Streatham.
,, H. Lewis Thomas	..	
,, Frances Helen Whitwell	..	Balham.
Mr. Herbert Benn	..	
PIANOFORTE.		
Mrs. Janie Louise Headley	..	Eaton Square.
,, Rose Jane Kavenagh	..	Colchester.
Miss Ellen Mary Baum	..	Fulham Road.
,, Lucy Ann Bell	..	Notting Hill.
,, Marian Ellis	..	Re-enters.
,, Mary Gooden	..	Re-enters.
,, Sara Jane Hemmings	..	Fulham.
,, Florence Hughes	..	Re-enters.
,, Kate Johnstone	..	Re-enters.
,, Florence Levy	..	Westbourne Terr.
,, Beaumont Loveday	(
,, Edith C. Siviter	..	Westmoreland Scholar.
,, Sketchley	..	Re-enters.
,, M. L. Carus Wilson	..	Hounslow.
,, Agatha M. O. Wren	..	Re-enters.
VIOLIN AND PIANOFORTE.		
(Two Principal Studies.)		
Miss Ethel M. Jones	..	Tenby.
VIOLIN.		
Miss Madeline L. Cobb	..	Bradford.
,, Marie Motto	..	C/o W. H. Har- rison, Esq., 2, New Court, Lincoln's Inn.
,, Dorathea Waleen	..	Tufnell Park.
,, M. A. Caledfry Williams	..	Kensington.
Mr. Philip M. Cathie	..	Pollard Lane.
,, Wm. Fredk. Winckworth	..	Brighton.
COMPOSITION.		
Mr. Wm. Wallace	..	Chelsea.
ORGAN.		
Miss Florence Harrop	..	Re-enters.
LEFT.		
Mrs. Witz.	..	Miss Rochfort.
Miss Barnes.	..	,, E. Smith.
,, Copland.	..	,, Florence Wright.
,, Dell.	..	Mr. Batchelor.
,, Doorly.	..	,, Brewer.
,, Francis.	..	,, Docksey.
,, Franklin.	..	,, Horsfall.
,, Gough.	..	,, C. E. Jones.
,, Horrocks.	..	,, F. Pearce.
,, Milde.	..	,, Russell.
,, Plaistowe.	..	,, Tolputt.
,, Robinson.	..	

day when a student sat in a back passage room, writhing under the sharpest of cuts administered by an anonymous hand. An old professor whom she did not know came through, read the pain she was suffering, spoke kindly to her, and bid her "Cheer up, we all have to suffer these things in our turn; you must not think about it, nor let it discourage you." It was difficult advice to follow, but she has never forgotten it, nor the kindness which prompted it; nor has she forgotten the athletic young students whom she found in the entrance-hall one day about the same occasion, who were ardently promising to kick the anonymous hand, or rather back.

There used to be an old-fashioned polish called elbow grease. Even lately I have heard that there is no polish so good if the furniture or silver be really good stuff. All the Sapolios or Monkey Brands in the world are no good without elbow grease. So it is with us of the musical brotherhood. Study, talent, opportunities, scholarships, medals, academies—all are of little use compared to this rubbing against one another in all the chops and changes of our life. There is nothing like it for the polishing of our minds, for the knocking off of excrescences useless and ugly, and for making the machinery work easily, if so be that the stuff is good underneath.

Therefore we must hail anything as good which will keep us in touch with one another. Some of us meet at dinners; but we cannot all attend such. Some of us meet at concerts; but concerts are crowded affairs, wherein we cannot change our seats as at the game of Post. Some of us meet at clubs; but the love of the asphyxiating weed keeps out those who cannot live without oxygen. In the pages of THE OVERTURE all may meet and hold out the hand for a grasp of friendship. We may not only keep up our old friends, but learn to know new ones. Young students may learn of the lesser-known works of their fore-runners; old students learn the rising and increase of the young life around them.

Receive, Mr. Editor, as the French say, the assurances of my friendship for the new venture, and my practical sympathy in the shape of my yearly subscription for the same.

OLIVERIA PRESCOTT, A.R.A.M.

Feb. 19, 1890.

Answers to Correspondents.

C. S. COOK.—Literary contributions from past students will always be welcome, but were we to open our pages to musical compositions, we fear the flood would overwhelm us. But it is possible that the scope of THE OVERTURE may be modified as time goes on.

A. GORING THOMAS, N. VERT, AND OTHERS.—Thanks for your encouraging letters.

"SEEING the truth very clearly on certain sides, they did not perceive it upon others. Enamoured of picturesque beauty of detail, they did not realise the predominance of form, of pure line in all branches of design. Seized with a passion for positive truth, they missed the importance of relative truth. In their search for novelty, they missed the beauties of energy and harmony of movement—*Apropos* of the Pre-Raphaelites."—*Macmillan's Magazine*.

Musical Calendar for March, 1890.

SATURDAY, 1.

R.A.M. Entrance Examination for Half-term, at 2. Crystal Palace Concert, at 3 (Madame Backer-Gröndahl, Grieg's Concerto, Beethoven's Second Symphony, Dvořák's Nocturne for Strings). St. James's Hall Saturday Popular Concerts.

MONDAY, 3.

R.A.M. last day of receiving names for the Sterndale Bennett and Parepa-Rosa Scholarships. St. James's Hall, M. de Pachmann's Pianoforte Recital, at 3. Monday Popular Concerts, at 8.30.

TUESDAY, 4.

College of Organists' Lecture. Royal Society of Musicians' Annual Festival, St. James's Hall.

WEDNESDAY, 5.

Steinway Hall, Madame Backer-Gröndahl's Piano Recital, at 3. Princes' Hall, Mr. Anton Hartvigson's Piano Recital, at 3. St. James's Hall, Evening Ballad Concert, at 8. Albert Hall, Royal Choral Society (Mackenzie's "Cotter's Saturday Night," first time in London, and "Dream of Jubal"), at 8.

THURSDAY, 6.

R.A.M. Half-term begins.

SATURDAY, 8.

R.A.M. Fortnightly Students' Concert, at 8. Crystal Palace Concert, at 3 (first performance in England of Hamish MacCunn's Cantata "Bonnie Kilmeny," &c.). St. James's Hall, Saturday Popular Concerts, at 3.

MONDAY, 10.

St. James's Hall, Monday Popular Concerts, at 8.30.

TUESDAY, 11.

Madame Arabella Goddard's Concert, St. James's Hall, at 8.

WEDNESDAY, 12.

London Ballad Concert, St. James's Hall, at 3.

THURSDAY, 13.

Princes' Hall, Mr. W. Coenen's Pianoforte Recital, at 3. Philharmonic Concert, St. James's Hall, at 8.

SATURDAY, 15.

Crystal Palace Concert, at 3 (Symphony in E flat, Haydn; Double Concerto, Brahms). St. James's Hall, Saturday Popular Concerts, at 3. St. Patrick's Irish Concert, St. James's Hall, at 8.

MONDAY, 17.

St. James's Hall, Monday Popular Concerts, at 8. Hackney Choral Association (Dvořák's "Stabat Mater"). Royal Albert Hall, Mr. Carter's Concert, at 8.

WEDNESDAY, 19.

London Ballad Concert, St. James's Hall, at 8. Miss Florence May's Concert, Princes' Hall, at 8.

FRIDAY, 21.

Wind Instrument Chamber Music Society's Meeting at Royal Academy of Music, at 8.30, Spohr's Octet (Op. 32).

SATURDAY, 22.

R.A.M. Fortnightly Students' Concert, at 8. Crystal Palace Concert, at 3 (new Concert-Overture, Goldmark; Symphony in C, Mozart, &c.). St. James's Hall, Saturday Popular Concerts, at 3.

MONDAY, 24.

St. James's Hall, Monday Popular Concerts, at 8.30.

WEDNESDAY, 26.

Royal Albert Hall, "Israel in Egypt," at 8.

THURSDAY, 27.

Philharmonic Concert, St. James's Hall, at 8.

FRIDAY, 28.

R.A.M. Orchestral Concert at St. James's Hall, at 8. Wind Instrument Chamber Music Society's second Concert at the Royal Academy, at 8.30.

SATURDAY, 29.

Crystal Palace Concert, at 3 (Beethoven's "Mount of Olives," &c.). St. James's Hall, Saturday Popular Concerts, at 3.

MONDAY, 31.

St. James's Hall, Monday Popular Concerts, at 8.30.

At St. Anne's Church, Soho, Bach's Passion music will be sung on Friday evenings during Lent, and on Good Friday at four o'clock. Tickets are, as usual, obtainable from the Rev. Canon Wade, Soho Square, on forwarding a stamped addressed envelope.

"WE may see in a Beethoven Symphony the greatest confusion, at the bottom of which is nevertheless the most perfect order . . . a true and complete image of the essential nature of the world that rolls on in the immeasurable complications of countless shapes, and supports itself by constant destruction. At the same time, all human passions and emotions speak from this symphony: joy, sorrow, love, hate, fright, &c., but in the abstract only and without any particularity; . . . mere form without materials, a mere spirit world without matter. We are, however, it is true, inclined to *realise* it while listening . . . to see all manner of scenes of life and nature in it. Yet, on the whole, this neither facilitates its comprehension nor enhances its delight, giving rather a heterogeneous and arbitrary alloy: it is therefore better to receive it directly and in its purity."—SCHOPENHAUER.

The Overture.

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The Overture.

A MONTHLY MUSICAL JOURNAL

FOR STUDENTS AND FRIENDS OF THE ROYAL ACADEMY OF MUSIC.

No. 2.]

APRIL, 1890.

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N.B.—The Letters before each number denote the degree of difficulty—*a* stands for difficult; *b*, moderately difficult; *c*, easy; *d*, very easy.

No.		S. D.	No.	S. D.
c 1.	Sonata in G (Op. 37)	Haydn 4 0	b 63.	Schlummerlied (Op. 124) Schumann 3 0
d 2.	Sonatina in C (Op. 37)	Clementi 4 0	b 64.	Capriccio in F (Op. 49) Hummel 4 0
b 3.	Posthumous rondo in B flat	Mozart 4 0	c 65.	Variations "Quant' e più bella" .. Beethoven 4 0
c 4.	Sonata in D (Op. 47)	Dussek 5 0	b 66.	Menuetto in B minor (Op. 78) .. Schubert 3 0
b 5.	Sonata in C sharp minor	Haydn 5 0	b 67.	Two musical sketches .. Mendelssohn 3 0
c 6.	Sonatina in E flat (Op. 37)	Clementi 4 0	b 68.	Variations "The harmonious blacksmith" .. Händel 3 0
b 7.	Bourrée in A minor (Suites Anglaises) .. Bach 3 0		c 69.	Sonata in B flat (Op. 38, No. 2) .. Clementi 4 0
d 8.	Sonatina in G	Beethoven 2 6	b 70.	Andante (Op. 35) Beethoven 4 0
c 9.	Echo (from the Partita in B minor) .. Bach 2 6		c 71.	Rondo Scherzo (from Sonata, Op. 45, No. 1) .. Dussek 4 0
d 10.	Sonatina in F (Op. 38)	Clementi 4 0	a 72.	Variations sérieuses (Op. 54) .. Mendelssohn 6 0
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b 13.	Prelude and caprice in C minor (2nd Partita)		c 75.	Sonata in A (No. 31) Scarlatti 3 0
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c 15.	L'adieu	Dussek 3 0	b 77.	Andante in E minor (Op. 7, No. 1) .. Mendelssohn 3 0
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b 17.	La contemplazione	Hummel 4 0	b 79.	Adagio from "L'Invocation" (Op. 77) .. Dussek 3 0
b 18.	Abschied	Schumann 3 0	a 80.	Berceuse (Op. 57) Chopin 3 0
b 19.	Allegro, sarabande, and scherzo in A minor (3rd Partita)		b 81.	Adagio from Sonata (Op. 24) Weber 3 0
c 20.	Sonata in F	Bach 4 0	b 82.	La bella capricciosa (Op. 55) Hummel 6 0
b 21.	Andante in B flat (Op. 75)	Haydn 4 0	b 83.	Allemande in B flat (1st Partita) Bach 3 0
b 22.	Rondo à capriccio (Op. 129)	Dussek 5 0	a 84.	Andante and Rondo capriccioso (Op. 14) Mendelssohn 4 0
c 23.	Souvenir	Schumann 2 0	b 85.	Allegro brillante in D (Studies, No. 5) Cipriani Potter 3 0
c 24.	Allegro, sarabande, and passacaille in G minor (7th Suite)	Händel 4 0	a 86.	Ballade in A flat (Op. 47) Chopin 5 0
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b 26.	Allegro con brio in E flat (from Sonata, Op. 13)		a 88.	Novellette in E (Op. 21, No. 7) Schumann 3 0
b 27.	Sonata in D (No. 10)	Paradies 4 0	c 89.	Sonata in C (Unfinished) Beethoven 4 0
b 28.	Deux romances in B flat and E flat	Steibelt 3 0	b 90.	Allegro vivace (Kräftig und feurig) (Op. 7, No. 3) Mendelssohn 4 0
c 29.	Presto in A flat (from Sonata, No. 6)	Haydn 3 0	b 91.	Impromptu in G flat (Op. 51) Chopin 4 0
c 30.	Sonata in C (Op. 53)	Wölfl 5 0	c 92.	Gavotte and Musette in G minor (Suites Anglaises, No. 3) Bach 3 0
c 31.	Saxon air with variations	Dussek 4 0	c 93.	Allegretto in F minor (Op. 94, No. 3) .. Schubert 3 0
c 32.	Passepied (Partita in B minor)	Bach 2 0	b 94.	Nachtstück in F (Op. 23, No. 4) .. Schumann 3 0
c 33.	Two minuets in G and E flat	Beethoven 3 0	a 95.	Momento capriccioso (Op. 12) Weber 4 0
b 34.	Rondo brillant in B flat (Op. 107)	Hummel 4 0	a 96.	Fantasia in F sharp minor (Op. 28) Mendelssohn 6 0
b 35.	Toccata in A (from Sonata, No. 6)	Paradies 3 0	b 97.	Allegro con fuoco (Studies, No. 1) Cipriani Potter 3 0
b 36.	Gigue in F sharp minor (Suite, No. 6)	Händel 2 0	c 98.	Menuet du Carême Dussek 3 0
b 37.	Invitation pour la valse (Aufforderung zum Tanze)	Weber 4 0	a 99.	Nocturne in F sharp (Op. 15, No. 2) Chopin 3 0
c 38.	Minuet and Trio in E flat	Beethoven 3 0	b 100.	Menuetto in G (5th Partita) Bach 3 0
c 39.	Sonata in E	Paradies 4 0	b 101.	Menuetto in F sharp minor, from Sonata (Op. 6) Mendelssohn 3 0
b 40.	Nocturne in E flat (Op. 9, No. 2)	Chopin 2 0	b 102.	Romanza in F sharp (Op. 28) .. Schumann 3 0
c 41.	Aria (4th Partita)	Bach 2 0	b 103.	Menuetto capriccioso, from Sonata in A flat (Op. 39) Weber 4 0
b 42.	La galante, rondo (Op. 120)	Hummel 5 0	b 104.	Variations on a Russian air Beethoven 5 0
b 43.	Rondo brillant in E flat (Op. 62)	Weber 4 0	b 105.	Valse in D flat (Op. 64, No. 1) Chopin 3 0
c 44.	Wiegenliedchen (Op. 124)	Schumann 2 6	b 106.	Valse in C sharp minor (Op. 64, No. 2) .. Chopin 3 0
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a 48.	Polonaise in C (Op. 89)	Beethoven 4 0	c 110.	Sonata in C Scarlatti 3 0
b 49.	Prelude and Fugue in D (Op. 35, No. 2)	Mendelssohn 4 0	b 111.	Mai, lieber Mai Schumann 3 0
c 50.	Gigue in B flat (1st Partita)	Bach 3 0	b 112.	Preludē in D flat (Op. 28, No. 15) Chopin 3 0
b 51.	Marche funèbre (from Sonata, Op. 35)	Chopin 3 0	c 113.	Canzonetta in G minor Dussek 3 0
a 52.	Grand Polonaise in E flat	Weber 4 0	a 114.	Caprice in A minor (Op. 33, No. 1) .. Mendelssohn 4 0
c 53.	Tempo di ballo	Scarlatti 2 0	b 115.	Romanza in F minor (Sonata, Op. 125) .. Spohr 3 0
c 54.	Rondo pastorale (from Sonata, Op. 24)	Dussek 4 0	b 116.	Valse in A minor (Op. 34) Chopin 3 0
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b 56.	Six variations on an original theme in F (Op. 34)	Beethoven 4 0	b 118.	Allegro moderato in C (Studies, No. 1) .. Steibelt 3 0
b 57.	Variations in F minor	Haydn 4 0	a 119.	Nocturne in D flat (Op. 27, No. 2) Chopin 3 0
b 58.	Grand valse in E flat (Op. 18)	Chopin 4 0	a 120.	Prelude and Fugue in F minor (Op. 35, No. 5) Mendelssohn 4 0
b 59.	Impromptu in B flat (Op. 142, No. 3)	Schubert 4 0		
a 60.	Polacca brillante in E (Op. 72)	Weber 4 0		
b 61.	Bagatelle in E flat (Op. 33, No. 1)	Beethoven 3 0		
a 62.	Il moto continuo (from Sonata, Op. 24)	Weber 4 0		

SELECTED, EDITED, AND FINGERED BY

WALTER MACFARREN.

LONDON: EDWIN ASHDOWN, HANOVER SQUARE, W.

The Overture.

A MONTHLY MUSICAL JOURNAL.

APRIL, 1890.

Artistic Reverence.

MR. WINGHAM, in his article last month, by no means exhausted this subject, it being his intention, indeed, merely to call attention to a few flagrant instances of vandalism which had lately come under his notice. Recent events, however, have suggested to us the advisability of considering the subject a little more fully; and, in doing so, we cannot fail to see that, like everything else, there is another side to the question. To anyone possessing the least feeling for art, the distortion or misrepresentation of an art work is an entirely hateful thing, our disgust being measured not by the amount of the distortion in question, but by the degree of love and esteem in which we hold the original work. But where shall we seek for complete artistic reverence? Not among composers, great or small; for from Bach to Brahms they have treated both their own and other men's works just according to their whim and humour, converting instrumental music into vocal, and *vice versa*, transcribing, transposing, and transforming to any extent. Do we think any the worse of Bach for his adaptations of Vivaldi's Violin Concertos for one or more clavecins, with such a sublime disregard of the originals? Do we care if Handel took other men's works wholesale and re-wrote them according to his own notions? No! although he claimed them as his own into the bargain! Who minds Beethoven having adapted his Violin Concerto as a Piano Concerto or his Septet as a Trio? Who objects to Mozart's additions to Handel (though they may be horrified at Costa's additions to Mozart)? Who thinks Brahms a Goth for having dished up Hungarian national airs in half-a-dozen ways? We have never even heard any outcry against his extraordinary maltreatment of Weber's *moto perpetuo* and Chopin's F minor Study. No! every composer, from the highest to the lowest, has ignored the claims of art works, whether they be his own or no, to be let alone. Are performers very reverent, when every pianist is expected to give a "new reading" of a standard work and is thus incited to alter the text? From Rubinstein, who plays Chopin's Funeral March with

one long crescendo and one long diminuendo, to Menter, who plays every bass note in octaves; from Jenny Lind, who embroidered everything with *fiorituri*, to Albani, who hangs on to every long note till you think she cannot leave off. All think far more of exhibiting their own powers than of doing homage to the composer.

Now, since it has always been the *practice*—however reprehensible in theory—for music to be maltreated in a thousand ways, it becomes a difficult matter to decide upon the border line between permissible interference and wanton sacrilege. Is it wrong to transpose a piece into another key? Singers do this constantly, and all successful songs, from Mozart and Beethoven downwards, are published to suit all voices. Even the part-songs for male voices by great composers are re-arranged for mixed choir without protest, yet what a howl of fury would there be if Beethoven's Mass in D were transposed a tone lower, to suit modern pitch! Indeed, we have heard Bülow abused for putting Cramer's Study, No. 4 (in D), into D flat, which makes it fit the hands better, and even Kroll has been accused of irreverence for writing the third of Bach's Forty-eight Fugues in D flat instead of C sharp! Again, is it wrong to arrange a work for one instrument when it was intended for another? Now, here we have a large question on which the critics fulminate every day. As we have said above, it has always been the practice of the great musicians so to do, and every composer in the present day knows that if he writes a successful Quartet, Overture, or Symphony he must arrange it or have it arranged for pianoforte, both solo and duet. And since every opera, with its tremendous polyphony and varied colouring, *must* be arranged for the monochromatic piano, why do we deem the reverse process so inartistic? Schumann, Brahms, Dvořák, and others have scored their pianoforte pieces, most musicians sketch their orchestral works for piano, with only a vague consideration of the future instrumental colouring, yet when Liszt puts an accompaniment to Weber's Polacca, or Grieg turns the beautiful but roccoco Sonatas of Mozart into effective Student's Concertos, a chorus of indignation is raised. The fact is that, no matter what one may wish in the matter, no work is ever presented as the author intended. The modern piano utterly caricatures Bach, the modern orchestra gives an entirely false idea of Mozart and Haydn.

Royal
Academy
Passing Notes.

Every opera and oratorio is cut about to suit convenience, every performer uses a perfectly different mode of expression to that which prevailed fifty years ago. These are all perhaps improvements, but certainly distortions, of the original art-work. Still there need not be irreverence in any of these cases; the real irreverence is in one thing and one thing only. When a man edits a classic we should be thankful to him if he will improve the careless notation of the author, if he will see that the phrasing lines and marks of expression are complete enough to indicate the general style of performance. *But whatever he adds or alters must be clearly indicated as being his own work.* This is all. It was far more irreverent in Sterndale Bennett to put his name to an edition of Beethoven's Sonatas to which he did nothing of any good than for Bülow to produce his elaborately annotated version of the same. The man who nominally supervised a certain edition of Schumann we wot of and never even corrected the engraver's errors is one of the loudest in the outcry against "unwarrantable interference with composer's text." As the Chorus in "Ludmilla" say: "Who is this man, that he is let to live?"

Let us be clearly understood: when a public performance of a work is given, it is eminently desirable that the author's intentions should be respected, though this is often impossible. When a piece of music is published, universal precedent permits the smallest musician to alter—at his risk—a masterpiece in any way he thinks fit, only on the condition that his alterations shall be acknowledged as such.

For music is not like the other arts; you may insert a banjo obbligato to a Beethoven Symphony, or arrange Berlioz's Dance of Sylphs for ten brass bands and the Albert Hall organ, yet the original remains unassailable and unharmed for whomsoever cares to hear it. If a man can make a real improvement on an art-work, like Handel did on Uriel's *Te Deum*, or Gounod on Bach's Prelude, or Liszt on Weber's Polacca, that improvement will become accepted, but if it fails to justify itself by its beauty it will be deservedly put aside and forgotten.

"ALL arts acknowledge that then only we know certainly, when we can define, for definition is that which refines the pure essence of things from the circumstance."—MILTON.

"WHEN a new idea demands a name an old word has to be misused, to the confusion of speaker and hearer alike."—M PATTISON.

We always thought we were a musical nation, and now we are sure of it. We have heard the "Hallelujah" Chorus on a merry-go-round. Only think of it! Picture the scene. A fine Bank Holiday; trains and vans arriving filled with men, women, and children of boisterous jocularity; the shouts of the vendors of "hokey-pokey" and other mysterious sweetmeats; the screams of laughter from the young men and girls "larking"; the popping of corks—ginger-beer and otherwise; the favors and streamers of coloured paper worn by the children filling their souls with joy in flying-boats, running races, fighting, riding donkeys, ponies, or the wooden steeds of the round-about; and all this intensity and delirium of joy idealised and summed up in the one supreme utterance of the "Hallelujah" Chorus, blown out by steam from the merry-go-round with forty-brass-band-power. After that who shall dare impugn our musical taste! We believe that in future the *répertoire* of the "mysterious musicians" who haunt our seaside resorts is to consist of movements from Mozart's and Beethoven's Symphonies, and that the music provided by the wandering minstrels of the barrel-organ will henceforth be the "Schicksalslied," the "Gesang der Parzen," the "Siegfried Idyll," and other similar works.

THE tendency of the remarks on encores in the March number of the *Musical Times* is satisfactory, but we fear that Philistinism will survive. It is true that "the repetition of a number is most defensible"—or rather least indefensible—"in the case of miscellaneous programmes," but that is not saying very much. It is unjust both to composers and performers who occupy a later place in the programme that the audience should be wearied before they are heard. We cannot hear profitably very much at a time, and therefore cannot have numbers repeated and keep our power of attention unimpaired. It is a case of Passion and Patience, and though we will confess to a sort of sneaking sympathy for Passion which Bunyan was far from intending, in this case we side heartily, as people always do outwardly, with Patience, even though he may be a bit of a prig.

THE R.A.M. Club will hold a Social Meeting in the Concert-room of the Royal Academy at eight o'clock on Monday, the 21st inst.

The prospectus of the Richter Concerts is before us, from which it appears that no less than twenty-eight excerpts from Wagner's works are to be given during the coming season, seven of which will be heard for the first time at these concerts. It is a significant sign of the times that despite the limited opportunities for hearing Wagner's works on the stage, and despite the unyielding hostility of the greater portion of the press, the public taste for this music steadily increases. The success of the Richter Concerts proves beyond a doubt that an influential section, at least, of our London public has vowed allegiance to the prophet of Bayreuth, and we venture to prophesy for the coming season a greater success than ever.

We desire to draw special attention to the "Young People's Orchestral Concerts" announced by Mr. Georg Henschel, two of which will take place during this month, on Wednesday afternoons, the 16th and 30th inst., at St. James's Hall. At the first a Haydn Symphony, two movements of Mendelssohn's "Midsummer Night's Dream" music, and Rossini's Overture to "William Tell" are among the attractions; at the second we have Weber's "Der Freischütz" Overture, Mozart's charming Symphony in C (No. 36), Gounod's "Funeral March of a Marionette," and other good things.

We hear that a young lady the other day enquired at a West-end shop for Mr. So-and-so's edition of the "Scales and Arpeggios." The shop assistant informed her that they were unknown to him, and when his customer insisted on having them, he went so far as to say that the editor's name was all very well, but what he required was the *composer's name*.

THE following is culled from a local paper, and forms part of a concert criticism: "Then followed an Andante and Rondo by Regondi, on the *concertina*, by Mr. ——, without question the first performer on that instrument, his *delicacy and yet firmness of touch* have lost nothing of the old skill."

At the Concert of the Highbury Philharmonic Society, on the 24th ult., a short Cantata for chorus and orchestra, composed by Mr. Gilbert R. Betjemann, was successfully produced. We shall give a review of the work later on.

"WHERE there is great light, is great shadow."—GOETHE.

Reviews—Major.

The Lay of the Brown Rosary. A Cantata for Soprano and Contralto solos, Chorus and Orchestra. By ETHEL M. BOYCE. [London: Novello, Ewer & Co.]

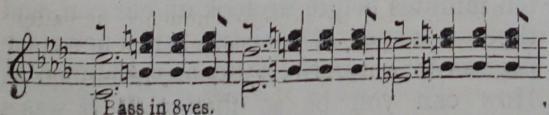
As most of our readers will have heard Miss Boyce's work before these lines see the light, a detailed description of it seems hardly necessary. It becomes harder every day to find cantata librettos, all the most suitable works of the poets having been long ago used up. Therefore we will not quarrel with the composer for her choice of a subject, though Mrs. Browning's poem is open to the objection that it is wholly descriptive and not for a moment lyrical. Against this drawback Miss Boyce has struggled bravely and successfully, on the whole, her work being not more patchy than the average of cantatas of to-day. Her music, we are bound to say, pleases us highly. To begin with our fault-finding, which is soon over, we may gently remonstrate with her for her restlessness of tonality and proneness to short (and consequently ineffective) modulation, whereby her chorus parts are rendered difficult. This is, however, the almost universal fault of young composers, broadness of style and harmony being the outcome only of experience. In all other respects we have nothing but praise to give. The contralto solo "A nun in the east wall" is a very clever setting of particularly difficult words; the soprano solo "Since thou shrivest me, brother" is graceful and melodious, the wedding march distinctly original, and in *Onora's* final solo, "I surrender," a high emotional level is reached. The short choral ending is in true taste, but unfortunately experience shows that a quiet ending to a work—from the "Midsummer Night's Dream" Overture downwards—cools an audience's enthusiasm sadly. Still, we congratulate Miss Boyce heartily upon her work, to which we are convinced her fellow students will endeavour to do justice. [F. C.]

Six German Songs. By ED. GRIEG (Op. 48). [Leipsic: C. F. Peters.]

CAN such a thing be believed? A critic sitting down to his laborious labour of wading through the piles of new music and shedding tears over a song! In very sober and honest truth this thing happened not ten minutes before we took up our pen, and there is a spot of moisture still upon the page as we write. No, it was not the influenza! How can you be so flippant? It was a

delicious little poem called "A dream" by one Bodenstedt, set to the most soulful music by that king of modern lyric art, Edvard Grieg, which made us feel first tremulous and chokey and then—well, well! Of all the joys in life perhaps none is purer than the unexpected discovery of something beautiful. When we have ceased to be able to admire unreservedly we were better dead. And Grieg has the rare gift of producing those miniature gems of art which, like a Japanese ivory carving, or a newly discovered orchid, amaze and delight us by the absolute freshness of their beauty. Such songs as "The first meeting," "The Swan," and "On the way home" speak so directly to the heart that it is inconceivable that they should take nearly twenty years to become popular. Yet such is the fact, and only in slow obedience to the law of "follow my leader" have vocalists consented to sing Grieg, whom, like every new composer of merit that ever lived, they considered "unvocal"—which simply means unusual.

The present set of six songs—to control our feelings and come to business—is quite up to the level of Grieg's previous outpourings, and shows him in most of his usual moods. The first, "Greeting," begins so unaffectedly and quietly that only those who know the composer well can be prepared for the amazing harmonies which follow. The second is a lament; a very touching setting of some beautiful lines by Giebel. The tonality in this song is curiously veiled; each verse begins, as far as one can tell, in B major and ends in D \sharp major, but it "sounds all right," as a student would say. No. 3 is one of those naive popular songs of which "Good morning" and "The first primrose" are the finest examples. It is on a poem of Uhland's, "The way of the world," and is very graceful and natural, though hardly so good as some of its predecessors in the same genre. No. 4 strikes us as being rather wanting in spontaneity, but the refrain has a cadence of exceeding charm. No. 5 recalls the song on Ibsen's "Album lines," but without the intense and sombre passion which made that fragment—it was but twelve bars long—a masterpiece. There comes, too, a progression which all our familiarity with Grieg's eccentricities will not allow us to hear without a shudder:—



The seventh bar of this quotation is really too strong for our stomach at present; doubtless in another twenty years we shall find it quite a commonplace effect. There is nothing grammatically wrong in it: if you put a pedal bass C below, nearly all the harshness vanishes; but as it stands it appears like a second inversion of a chord of E minor, followed by a ditto of C \sharp minor, the second chord being really, of course, a dominant minor ninth and thirteenth on C. But the words hardly call for such a rending discord.

Turn we now to the gem of the collection, the last, entitled "A dream." Cast, like all Grieg's best productions, in a mould of absolute simplicity, this song has all the fire and passion of his earlier attempt of the same kind, "Hope," and is far broader and more effective. The melody consists of several consecutive repetitions of phrases, all of closely similar rhythm; the accompaniment is wholly in triplets of quavers. Yet with these characteristics, which are generally reckoned as sources of weakness, an effect is produced which not all the rhythmic subtleties of Berlioz or the melodic inventiveness of Schumann could surpass. It were better to have written this song than many a Symphony we could name.

Reviews—Minor.

Mélodies, Chant et Piano. Par C. CHAMINADE. [London: J. Williams.]

MADEMOISELLE CÉCILE CHAMINADE bids fair to become a real figure in the world of music. Though unknown to English critics, she is rapidly building herself a name as a composer. Her pianoforte compositions, mostly of a light kind, show distinctive invention in addition to that airy grace and elegance which are the birthright of French musicians, and the envy of all other nations. A set of six Concert Studies and a Trio are among her most important works hitherto; we hear of a Concertstück for piano and orchestra, but have not yet seen it. The present set of songs is highly interesting, on the whole, though two or three inferior specimens have been inserted in order to make up the conventional apostolic number. By far the best is "L'été," which should prove a boon to florid sopranos who are tired of the "Jewel Song" in "Faust." It is admirably written for the voice and certainly ought to have the accompaniment scored for orchestra. There are one or two quaint ditties, "Vilanelle" and "Vielle Chanson," for instance, which would be sure to

please any audience. Altogether, we can highly recommend the songs to vocalists who can sing in French. An English translation is supplied, but it is of the usual impossible kind, making one wonder why publishers take the trouble to have it done at all, since it is scarcely likely to be used.

Mdlle. Chaminade's work suggests one curious reflection to the critic. How is it that lady composers—with really very few exceptions—however musically and refined their music (and there are some just now with very fine talent), are so shaky on the simple grammatical question of consecutive fifths and octaves? Mdlle. Chaminade writes excellent harmony; in all matters of technique she shows a cultivated hand, yet the bass and treble move so very frequently in these forbidden relations that we are almost driven to believe the fault committed purposely, did not the composer's real taste forbid the supposition.

Flying Leaves (Fliegende Blätter). Twelve melodic pieces for the Piano. By Eduard Rohde.

Three Sonatinas for Piano. By F. X. Chwatal.

The Easiest Pieces. Six Pianoforte Duets on Five Notes. By S. Jadassohn.

[London: Edwin Ashdown.]

It is not often that we come across so-called "elementary" pianoforte music which is really suited to its purpose, but we can speak from experience when we recommend Mr. Rohde's little pieces as being thoroughly good for young pupils. They have the unusual merit, too, of having the fingering marked only exactly where it is wanted. We should point out an ugly misprint in the very first note of No. 7—E for F. Chwatal's Sonatinas are also good easy pieces, but we confess to looking on easy Sonatinas with scant favour, the remembrance of our childish loathing for Clementi being still strong within us; and we fear that the sentiment is pretty general among youthful students.

The reading—not the practice—of five-finger duets has always been justly recognised as the best available way of stimulating the beginner's interest in the piano and teaching time. For a long time dear, simple, old Diabelli reigned supreme in this department, but of late years he has been somewhat ousted by Gurlitt and Reinecke, whose duets are, however, much more difficult as well as artistic. Herr Jadassohn has, however, beaten Diabelli fairly upon his own ground, for his duets are extremely simple—even to the doubtful extent of being all in the key of C—and are, moreover, extremely taking. Since the reading of notes has been taught on a common-sense principle—that is, upwards and downwards on the great stave from middle C—teachers have not failed to perceive that the writing of both hands in the treble clef is a hindrance instead of a help, and the transposition an octave higher, so common in duets, as well as the seating of the pupil away from the middle of the instrument, are additional sources of confusion. Still, these duets have their use, which they fulfil admirably.

An ad libitum Second Pianoforte Part to Four of Mozart's Sonatas and the Fantasia in C minor. Composed by Ed. Grieg.

[Leipzig: C. F. Peters.]

THIS is not, as might be thought, a new production of the Norwegian composer's, at least two of these accompaniments having been published in 1876, but they are now re-issued by his sole publisher. Fine as Mozart's Pianoforte Sonatas

are, the resources of the instrument are so timidly employed that they sound poor and thin to modern ears, with the everlasting "Alberti bass" and avoidance of the lower octave. It occurred to Grieg to transform some of the best into easy Concertos for the use of students by the addition of a free second part. This he has done with a skill which we can only regard as consummate, but as to the judiciousness of the proceeding we will not venture an opinion. Certainly the performance of such arrangements in public by eminent pianists is to be deprecated, not only because of the wrath certain to be evoked from the critics, but also because we have passed the day when arrangements of any kind should be permitted at good concerts—yea, even though they be Wagnerian *pot-pourris* or Liszt rhapsodies. It was inevitable that Grieg should tinge the Mozart Sonatas with his own peculiar idiom, and the combination is sometimes odd, but had he not done so his accompaniments must have been simply uninteresting. If teachers find them suited to their purpose and effective they will meet a distinct want and become popular, but if not they will go the way of hundreds of similar arrangements and be forgotten. From personal experience we are inclined to believe that the former will be the case. A short quotation from the Finale of the F major Sonata, so terribly feeble in the original, will give a good idea of Grieg's method:—

The musical score consists of two staves of music. The top staff, labeled 'Pfe. 1', has a treble clef and a key signature of one sharp. It contains a series of eighth-note chords and single notes, with some grace notes and slurs. The bottom staff, labeled 'Pfe. 2', has a bass clef and a key signature of one flat. It also contains eighth-note chords and single notes, with slurs. The two staves are connected by a brace.

Six Songs of Robert Burns. Set to music by C. S. Macpherson.

[London: Magazine of Music Office.]

THE most striking thing about these little songs is their simplicity and naturalness, rare qualities in these days of storm and stress. They are regular "Volkslieder," agreeable in melody, and distinctly Scotch in colour.

Suite for Pianoforte. By Edward German.

[London: Edwin Ashdown.]

WE regret being unable to accord higher praise to this work than to call it respectable. We have heard music of Mr. German's—notably his music to "Richard III."—which impressed us very favourably. There is no fault to find with the present work save a lack of distinction in the themes. The composer cannot, surely, honestly declare that the spirit moved him to write this Suite?

"If you wish to exercise influence hereafter, begin by distinguishing yourself in the regular way, not by seeming to prefer a separate way of your own."—Anon. in *Macmillan*.

Musical Criticism sixty-two years ago.

THE late Mr. Husk, writing in Grove's Dictionary, pronounces the *Harmonicon* to have been "the best musical periodical ever published in England." A few of its opinions may be interesting, for musical criticism is in one respect like whisky: it improves with keeping.

"The Overture to *Leonora* in C is one of Beethoven's happiest productions, evincing the originality of his ideas, the fertility of his invention, his grandeur and fancy. It is altogether descriptive, and supposed to be meant as a musical illustration of Bürger's celebrated tale."

"The Pastoral Symphony . . . only wants abridgment, particularly in the *Andante*, to make it welcome to all lovers of grand orchestral performances. . . . Why, for the purpose of rendering it popular, it should not be shortened we cannot divine."

"The almost interminable Symphony of Beethoven in A has one redeeming movement, that in A minor, which cannot be too highly praised: but, judging from the practice of the Philharmonic Society, it may be compared to a pleasant member of a disagreeable family, who cannot be invited without asking the whole party. This movement was encored, and thus the unmeaning eccentricity of the rest was balanced."

When Neate first introduced Weber's *Concertstück*, the following was written:—

"The march in C is the most intelligible part. There is a flow of imagination throughout the whole of it, but the meaning is not clearly developed; it is too mystical. As to the pianoforte part, it seems hardly to belong to the composition; every now and then it enters for a few bars, but always intrusively. Indeed, we could almost imagine that the performer, taking advantage of certain silences or pianos in the orchestra, is thrusting in, impertinently, a passage or two not in any way relating to the piece, except in key. It produced no effect whatever, and was most indiscreetly chosen. In fact, it had only a very narrow escape from one of those manifestations of opinion that are far from equivocal."

"The Overture to (Spohr's) *Faust* is obscure; it has not yet unfolded itself to our understanding; we hear very good judges assert that it is full of meaning—that the genius of the composer is there manifested in all its power. We therefore still continue to suspend our judgment."

"Except the first movement, which is exceedingly bizarre and anything but agreeable, the Symphony in F of Beethoven, No. 8, ought to be ranked among his most original and ingenious productions."

The "Voyage of Maeldune."

In one of the most charming of Plato's dialogues, is a curious reference to the close connection between soul and body. Socrates undertakes to cure Charmides of a headache to which he is subject in the mornings, and after a playful reference to the absurdity of those physicians who would try to cure him by physical means alone, reminds him that soul and body are so closely knit together that it is irrational to attempt to treat the one apart from the other, and by this pretence draws his patient on to a discussion on temperance.

The same consideration causes us in treating of this work to begin our study, not with the music, but the poem; though we are far from suggesting that there is any more than an accidental analogy between Stanford's music and a headache. And as the ballad is too long to print, we must ask our readers to turn either to the published edition of Tennyson in which it appears, or else to the version with the excision and interpolated piece from the "Sea Fairies," prefixed to the copy of the music. Here, then, we suppose the poem to follow. . . .

It may be interesting to consider the thought of a nameless writer on this poem. It is expressed, according to his peculiar humour, in archaic language, and reads with its serious and allegorical tone like the speech of a more modern Bunyan. We print so much as is likely to interest the reader:—

"But in all this singeth he no otherwise but in figure. For he would show how, when a man—noble of heart, as of birth and body—hath his foe between his hands to deal him to death in vengeance for wrong done, sometimes cometh over him a sudden blast of passion, the weakful hands are loosened, and in gloom and weakness turneth he away. Then is his soul lost in the great silence; and the world and its beauty seem to him but as shadows, songless and voiceless as the shades of a moonless night in the ageing of the year. Desire dieth, and his joy in the fairness of earth and the glory which compasseth him around; and those passions which erewhile were so clamorous are dumb'd, stilled in the everlasting hush of that solemn land into which he hath entered. Yet in no long while do the old motions again prevail, and his soul cometh forth into the outer courts of the House of Life. Then for a time rage they like a fire which erewhile were quelled by the glamour of that enchantment; and in the violence and wrong to which he is hurried and in them driven to and fro, cometh he to no little hurt. But again the

mood passeth from him, and with the greater desire thinketh he to enjoy the beauty which lieth around him, crowding so thick to his fancy that the earth is, as it were, an islet of blossoms, bosomed in the boundless deep, from peak to shore a torrent of gems and flowers. Yet doth the beauty pall at last, and he flieth to pleasures more outward, to find that they lead swiftly on to frenzy and madness, and that from them is no escaping save only with sore loss and hurt. So fareth he on from isle to isle, through various sins and troubles manifold, till at length—sorely scathed, and sad and weary at heart—once again that deeper and more real world which lieth beneath this life we wot of, gleameth faintly up to his thought from the depths over which he saileth; but now to his eyes seemeth its beauty deeper and holier than when erewhile in the dawning of his manhood it dimly struck his sense. Now lingereth he in its presence and loveth it, longing to tread those peaceful and happy gardens and groves, to dwell in those gleaming palaces; and though he teareth himself thence, yet leaveth he his heart—a part of his very self—in that land, and so at length departeth. . . . And now can the sirens allure no longer. By them he passeth, it may be not untempted, but at the least, unyielding; and the holy voice which speaketh to him of mercy and forgiveness speaketh not in vain. He hath opened his heart to the chastening, and learneth at length that the blast of passion which boded to him of irresolution and weakness, was in very sooth but the stirring of the breath of God within him."

Here the passage ends. It may appear to some that he reads more into the poem than was put there by the poet; though on this it may be remarked that the poem is little worth whose human father knows all that is in it. For the true poet speaks that which wells up from the depths, like the sybils of old but dimly conscious of its meaning, which he often discovers only after utterance. Let us now turn from the poem itself to the musician's commentary on it. One of the most noticeable features of Stanford's treatment of the work is the skill with which he has adapted his musical forms to the peculiar genius of the ballad he is illustrating, and this with no apparent effort. He seems to divine instinctively the conditions under which he works, and his thoughts to flow spontaneously in the channel provided by the poet. There is thus a singularly happy union between the two workers, making their work almost appear to be the outcome of one man's mind.

It opens with an introduction very short but characteristic:—

This phrase can hardly be, strictly speaking, a "revenge motive," as have said, if its use at the end of the work be considered. It appears at the most critical point of all, when *Maeldune* is renouncing his vengeance, and again later when he speaks of himself as "weary of the trouble, the toil, and the sin." It is of distinctively Irish character, and might possibly be regarded as typifying *Maeldune* himself, and supplying a link which helps to bind the work into one; but of this more hereafter. This introduction leads into a tenor solo in which *Maeldune* speaks, and which runs through the whole, the chorus representing his companions breaking in constantly upon his speech to confirm and illustrate what he says. It is in recitative style for the most part, as it is largely concerned with mere narration; but at times, notably when the visits to the Isles of Fruits and Flowers are described, rises with the subject into intense lyrical emotion. After the words "the day before I was born" follows an orchestral passage which may be taken as descriptive of the hurry of departure and the sailing, especially as there is here a distinct anticipation of the sea phrase which appears later. A short, tumultuous, and fragmentary chorus then describes how they "came to the isle in the ocean, and there on the deck stood he; but a sudden blast blew us out and away to the boundless sea," and here is a charming bit of descriptive writing for orchestra: one can see and feel the gentle wash of the waves, and the tossing motion of the boat, for the blast dies away and they are left in the midst of the boundless sea. At the change from $\frac{3}{4}$ to $\frac{8}{8}$ comes a passage which is constantly used by the orchestra to illustrate the sailing from one isle to another, and this brings them to the "Silent Isle." Chorus and quartet speak here, and the music is of the most poetical character. We may mention the peculiarly happy effect of the entry of soprano and alto, "And the brooks glittered on in the light," where they really seem to glisten above the dull chords of the tenors and basses; also the peculiar felicity of the passage, "And high in the heaven above it there flickered a songless lark." It would be difficult too to overpraise the poetic conception of the passage "It was all of it fair as life, it was all of it quiet as death."

(To be continued.) [H. O. A.]

The Maas Prize was gained by Mr. Edwin Houghton.

Chats on Technical Subjects.

II.—PIANOFORTE TONE-PRODUCTION.

UNTIL within comparatively recent years, the broaching of a subject such as the above would decidedly have been a piece of temerity, which would summarily have been punished by opprobrious epithets. It would even have been considered extremely "inartistic" to endeavour to investigate into the causes of that which was patent to everyone, on the one hand as good, on the other hand as bad "touch." Indeed, it would have been thrown in the face of any rash one who should have dared to venture on such a path that good performers, as well as good musicians, "are born, not made." That the only possible way of learning to play could be to sit at the pianoforte and to practise; but certainly under no circumstances to "waste time" in thinking on the matter, or daring even to endeavour to form working-theories on the subject.

Happily those days are quite past now. The student, instead of being merely directed to work as hard as possible—which, indeed, is even more necessary in these days than ever before—is now at all events more or less made acquainted with the elements of the problem he has before him.

In the exploded ancient way, however, the poor wretch was entirely left to his own devices, so far as the subjects of technique and tone-production were concerned. He was compelled to experiment for himself at the instrument with his own fingers—or, maybe, with those of yet more hapless pupils—until, after much valuable time had been wasted in a long series of failures, the wrong methods might be eliminated and the only possible right method might be left victorious. Doubtless these are the very means pursued in Nature's workshops; but as Art is a something not directly "Nature," it seems rather hard that the poor student of bygone times should have had to run the gauntlet of perhaps never hitting on the right "production" after all, even after years of fruitless labour.

Certainly, discover the right road he sometimes did; but then, ignorance of it all his life *might* also have happened to be his portion.

But now that old-fashioned prejudices against *Science*—accurate knowledge, so far as it may be attainable by human intelligence—have given way to a healthy desire for systematic training; to a desire to make acquaintance with the knowable

causes of things; in the present day this tendency is also being as much felt in Art as in everything else.

A few words may here aptly be quoted from a little work by one who was but recently publicly alluded to by Mr. Robert Buchanan as "the master mind of this century," a few words from Herbert Spencer's "Education: intellectual, moral, and physical":—

Unexpected though the assertion may be, it is nevertheless true, that the highest Art of every kind is based on Science—that without science there can be neither perfect production nor full appreciation. Science, in that limited acceptation current in society, may not have been possessed by various artists of high repute, but, acute observers as such artists have been, they have always possessed a stock of those empirical generalisations which constitute science in its lowest phase; and they have habitually fallen far below perfection, partly because their generalisations were comparatively few and inaccurate. That science necessarily underlies the fine arts becomes manifest, *a priori*, when we remember that art products are all more or less representative of objective or subjective phenomena; that they can be good only in proportion as they conform to the laws of these phenomena, and that before they can thus conform, the artist must know what these laws are."—pp. 35-36, Popular Edition.

After all this preamble, then, let us proceed with what are intended as merely some slight hints on this cardinal question of "tone-production," what it is and how it should be brought about.

The first element of the problem may perhaps be defined in these terms: *that the greatest possible effect may be obtained from the least necessary expenditure of force.* For neither can quality nor quantity of tone be good unless this rule be complied with.

It is not requisite that the pianoforte "action" should here be described. Enough that the instrument may quite appropriately be classed with the family of percussion instruments; its speech, originating as it does from a *blow*, being such a distinguishing feature.

The tone being the result of a blow, we are here face to face with another of those chief facts which ought to govern our behaviour at the keyboard. A steel string is struck—*i.e.*, a *swift motion* is delivered to it by means of the hammer. The string, communicating its motion to a considerable expanse of thin wood, termed the "sound-board," this surface, presenting as it does an extensive area to the atmosphere, is able to set into simultaneous wave-motion a far larger mass of air than the mere string with its very limited surface could do. Hence the

sound-board intensifies for our ear *what the string is doing*. Now, be it remembered, that what the string is doing is just this, it is simply giving off that *motion* which the hammer in the first instance conveyed to it.

Also, that the *greater the absolute motion of the string, the "louder" is the note to our senses.*

As the importance of this third element in tone-production cannot be overrated, it will perhaps be as well to glance at it a little more in detail.

The effect which a string gives off when it oscillates with regularity and within certain limits of speed, and which becomes perceptible through our ears as a musical sound, indeed forms part of that universal phenomenon of rhythmical pulsation which we find to be ultimately the cause of pretty well everything we are able to perceive with our senses and apprehend with our thinking mechanism.

A vibrating string has, too, a strong family likeness to an oscillating pendulum. Now, within certain limits of arc, a pendulum fulfils practically *the same number of beats* (complete oscillations) *in a given lapse of time, whether the impulse first given be strong or weak*; and in the case of the string the *rhythm* is even more invariable than in the case of a freely suspended weight. Here arises then the question, what becomes of the extra motion given if it does not increase the *number of vibrations*? The answer to this is, that it simply increases—within certain limits—the *actual space traversed* by the pendulum during that natural rhythm which its particular length determines. The same holds good with the string, the space-extent of each complete to-and-fro motion is increased, “*the amplitude of its vibration is increased.*”

The more numerous the repetitions of each complete cycle of to-and-fro motion during a given time, the more acute is the pitch of the note given by the string; but the greater the *extent* of each separate swing, the *louder* is the effect, and the more vigorous and well-grown are the waves in the surrounding air.

And if the string traverses more space in a given time, this means that its substance is moving at a greater speed.

Hence we learn that the loudness of the note depends much *on the actual speed* of the string. And again, if we desire to produce much tone *we must therefore communicate much motion.*

Science, it must be admitted, is yet far from being in a position to elucidate a

matter of great concern to the truth-seeking artist, and this is, as to what the exact nature of the transition is from hammer to string-motion. The actual point of change (transition) of course is, and it is to be feared must most probably for ever remain one of those *unthinkables*, the opaque and impenetrable walls of which we find so closely surrounding us in every direction when we start on mental voyages of discovery.

However, it may be considered as demonstrated that the point to be most attended to in tone-production (but most generally overlooked!) is this, that what is required from our fingers, or hand (wrist-action), or arm (elbow-action), is not force taking the form of *pressure*, but force taking the form of speed—quickness of movement; *swiftness* of finger, hand, or arm, *descent*.

How this speed of limb is to be best promoted is the very practical question which will next have to be considered, but this must be deferred to our next “chat.”

TOBIAS A. MATTHAY.

Philharmonic Society.

PLEASANT it was to observe so large an audience assemble on the 13th ult. for the initial Concert of this old Society's seventy-eighth season. But then there were some very interesting features included in the programme. The only absolute novelty, to Londoners, however, was M. Widor's Fantasie for pianoforte and orchestra.

M. Widor, as a composer, distinctly is a great artist; and this was also thoroughly evident in the present work. To form a trustworthy judgment upon a long, elaborate work by means of the very transient impression of a first hearing is manifestly impossible; nevertheless, some few remarks may be considered not unfair.

Though confessing ourselves thorough devotees at the shrine of Richard Wagner, yet do we much doubt whether a long work of abstract music like the present can exist without very distinct formal outline—not necessarily one of the several forms handed down to us by former great masters—but outline, shape, architecture of some sort. When music is used in conjunction with words, then evidently, as so successfully demonstrated by Wagner, may musical construction at times take even entirely a subsidiary place. The words supply the necessary definiteness, and music may then be left to express in its own indefinite language that which words can but so faintly convey. But with music alone employed, surely the case is different? Unquestionably of the first consequence is it that a composer do write as the emotional mood of the time being prompts him; but nevertheless is it also true that mere formal outline dare not here be overlooked.

Doubtless, in the case of the human countenance, it is its power of *expression* which we value most, for by this we learn something, as it were, of the real character—the thinking and feeling something—that lies, more or less a mystery,

hidden behind those features. But then a face, expressive of a beautiful mind, is yet far more perfect when the mere outside material shape does also appeal to the aesthetic sense.

Now, some of M. Widor's ideas—themes or "subjects" they are hardly sufficiently developed to be called—are beautiful in the extreme. Indeed, the very opening phrase is quite of a haunting character. Also, excepting one trivial one which unfortunately is particularly insisted on, they show that infinitely precious quality of freshness. The instrumentation too of the work is really magnificent, the superb *technique* and gorgeous tints betraying a Frenchman's acute sense of orchestral colouring, cultivated by the study of modern scores.

But in spite of its many beauties, in spite of its many spontaneous and passionate passages, do we fear that further acquaintance with the work will prove it only yet another pianoforte-and-orchestra failure. It is all very well to take shelter behind the word "Fantasie"; but what we fear is great want of shape, leading to an effect akin to an improvisation (masterly though it be), nevertheless forms a terrible blemish. Then we can also not conceive why the work should be put forward as a piece for "pianoforte and orchestra," seeing that the pianoforte is made no more prominent in it than, say, the violins or cellos, hautboys or trombones!

Still, in M. Widor we have an accomplished and thoroughly unconventional musician, who is well with the times, and that, anyhow, is something to begin with. There is no reason why he should not presently produce a new, real Pianoforte Concerto, for which boon all pianists would be thankful.

The solo part was exceedingly well rendered by M. Philip, in the particular style demanded by the music.

Widor's work was placed at the end of the first part of the Concert, and the second part opened with Mackenzie's Overture, "Twelfth Night." We must say that Dr. Mackenzie's work, by contrast with the preceding, called forth much the same effect that fresh hill-born breezes produce on one's constitution after a prolonged course of lamp and candle-lit drawing-rooms. The Overture was played with much spirit and "go," under the composer's direction, and he, like his French fellow-artist (who also conducted in person), was vociferously recalled to the platform.

An Orchestral Suite by Grétry, "Céphale et Procris," in eight short movements, arranged by the Society's Conductor, Mr. Frederick Cowen, though it contained some pretty and "piquant" bits, did not much appeal to us.

M. Blauwaert made his first appearance at these Concerts. He first sang Bach's "Je brave les jaloux." This he did in a terribly rough manner, intonation and reading being alike very faulty. Either he felt not at home in the great Cantor's music, or else he was suffering from nervousness, for he presently sang the "Wotan's Abschied," from Wagner's "Walkyrie," in a manner that thoroughly deserved the frantic applause it elicited.

Weber's "The Ruler of the Spirits" Overture, and Mendelssohn's "Scotch" Symphony—the latter very judiciously placed last—completed the programme of a very enjoyable Concert.

T. A. M.

Wind Instrument Chamber Music Society.

THIS Society gave its first Concert this season at the Royal Academy of Music, on Friday evening, February 28, and offered an attractive programme to an appreciative audience. The masterpiece of the evening was undoubtedly Spohr's Septet in A minor (Op. 147), for piano, violin, violoncello, flute, clarinet, horn, and bassoon, of which an excellent performance was given by Messrs. Webbe, Müller, Herner, Vivian, Clinton, Borsdorf, and Wootton. It would be a difficult matter to select which movement gave the most pleasure, for they all contain an equal amount of interest, which the audience did not fail to recognise. This beautiful work is written in Spohr's best style, wherein his mannerisms are not so abundant or apparent as is the fault with a great number of his compositions, and one is inclined to wish that he had written much like this. Of late Spohr has been heard but at rare intervals in this country; in fact, he is only known to the majority of concert-goers by his oratorios, more especially "The Last Judgment." It is to be hoped that the future will bring forth a revival of his chamber music, of which a large quantity exists, unknown and uncared for, save by the musical antiquary. The programme included an Octet (Op. 156), by F. Lachner, for flute, oboe, two clarinets, two horns, and two bassoons; rather long, but interesting, and, considering the restrictions imposed upon a composer writing for such a combination of instruments, a very creditable work. Also Beethoven's Sestet (Op. 71), for two clarinets, two horns, and two bassoons, assuredly a work of the first period, for it was written after the Sonata in C major, dedicated to Eleonore von Breuning, and before the "Eroica" Symphony, most probably in the year 1794, though it was not published until 1810, which accounts for the somewhat advanced Opus number. It resembles Mozart in style, and exhibits but little of Beethoven's great originality and genius; nevertheless, it gave considerable pleasure to those who heard it.

Miss Agnes Larkcom was the only vocalist, and during the evening sang a song by Handel from "Il Pensieroso," entitled "Sweet Bird," with a flute obbligato played by Mr. Vivian (which was evidently intended to represent the warbling of the "sweet bird," although it required, at the same time, a great stretch of the imagination to attempt to realise the effect), and songs by Goring Thomas and Liszt. There was a fairly good attendance, but many more could have been accommodated with seats had they been present.

"ART, properly so-called, is no recreation; it cannot be learned at spare moments nor pursued when we have nothing better to do. It is no handiwork for drawing-room tables, no relief of the ennui of boudoirs; it must be understood and undertaken seriously or not at all. To advance it men's lives must be given, and to receive it their hearts."—RUSKIN.

"A WEAK mind is like a microscope: it magnifies trifling things, but cannot receive great ones."—LORD CHESTERFIELD.

The Royal Academy Students' Orchestral Concert.

PROGRAMME OF THE 28TH ULT.

CANTATA, "The Lay of the Brown Rosary" *Ethel M. Boyce.*
Solos by Mrs. BETHELL, Miss LIZZIE NEAL,
and Miss ANNIE CHILD.

RECITATIVE AND CAVATINA, "O Star of
Eve" (*Tannhäuser*) *Wagner.*
Mr. ARTHUR TAYLOR.

ARIA, "Quando a te lieta" (*Faust*) ... *Gounod.*
Miss COLNAGHI.

ALLEGRO (Concerto in D minor, Op. 70) *Rubinstein.*
Pianoforte, Miss ETHEL HORTON-SMITH.

SESTETTO, "Sola, Sola" (*Don Giovanni*) *Mozart.*
Donna Anna, Mrs. BETHELL; *Donna Elvira*, Miss
EMILY SQUIRE (Parepa-Rosa Scholar); *Zerlina*,
Miss CAROLINE HOPPS; *Don Ottavio*, Mr. C. M. J.
EDWARDS; *Masetto*, Mr. SAMUEL HEATH;
Leporello, Mr. E. ALLEN TAUSSIG.

INTERMEZZO—ANDANTINO GRAZIOSO
(Concerto in A minor, Op. 54) *Schumann.*

ALLEGRO VIVACE (ditto)

Pianoforte, Mr. FRANK HOLLIS.

SCENA ED ARIA, "Ah! Perfido" ... *Beethoven.*
Miss CLARIBEL J. HYDE.

ALLEGRO (Concerto in E flat, Op. 73) *Beethoven.*
Pianoforte, Miss DORA MATTHAY.

RECITATIVE AND AIR, "Angels ever bright
and fair" (*Theodora*) *Handel.*
Miss MARGARET ORMEROD.

MARCH (Suite in C, Op. 101) *Raff.*

Fortnightly Concerts.

PROGRAMME OF THE 8TH ULT.

GRAND FANTASIA in F minor, Organ
Wolfgang Amadeus Mozart (1756—1791).
Mr. W. J. KIPPS.

SCENE AND AIR, "Jewel Song" (*Faust*)
Charles Gounod.
Miss FLORENCE EASTON.

SONATA in D minor (Op. 16), Pianoforte
and Violin *Agnes Zimmermann.*
Mr. CUTHBERT H. CRONK and Mr. W. H. PINK.

SONG, "Orpheus with his Lute," *Arthur S. Sullivan.*
Miss AMY SHEPHEARD.

Seventeen Variations Sérieuses (Op. 54),
Pianoforte ... *Felix Mendelssohn Bartholdy.*
Miss ELSIE RUSSELL. (1809—1847).

SONGS {"The Tear" "Down at the Brook"} *Adolph Jensen*
(1837—1879).
Miss KATE JOHNSTONE.

SONATA (MS.), Violin and Pianoforte
George F. Wrigley (Student).
Mr. GERALD WALENN and Mr. STANLEY HAWLEY.

"To be sung on the Waters" ... *Franz Schubert*
Miss RIVENHALL. (1797—1828).

ARIA, "Si tra i ceppi" *George Frederic Händel*
Mr. CHARLES PHILLIPS. (1685—1759).

"Les Contrastes," Op. 114, Two Pianofortes
Ignaz Moscheles (1794—1870).
Miss MABEL LYONS, Miss HANNAH PIERREPOINT,
Miss HARRIET DUNAWAY, and
Miss HELEN OGILVIE.

ARIA, "Papille sdegnose," *George Frederic Händel*
Miss KATE SAVILE HUGHES. (1685—1759).

TRIO in C, Pianoforte, Violin, and Violoncello
Wolfgang Amadeus Mozart (1756—1791).
Master SZCZEPANOWSKI, Mr. HINTON,
and Mr. C. H. ALLEN GILL.

Accompanist, Mr. STANLEY HAWLEY.

PROGRAMME OF THE 22ND ULT.

ALLEGRO AGITATO (Sonata in A minor, Op. 36),
Violoncello and Pianoforte *Edvard Grieg.*

Mr. CLEMENT HANN and Mr. EDGAR HULLAND.

SONG, "Farewell" ... *Francis Edward Bache*
Miss MARY HAY. (1833—1858).
(Accompanist, Mr. STANLEY HAWLEY.)

NOCTURNE (Op. 9, No. 1), Pianoforte
Frederic Chopin (1809—1849).

CONSOLATION (No. 6), Pianoforte
Franz Liszt (1811—1886).
Miss MARY TOULMIN.

SONGS (MS.) { "Fair the face of Orient day"
"Thoughts of Thee"
Frank Idle (Student).
(Accompanist, Mr. FRANK IDLE.)

TOCCATA (Op. 12), Pianoforte *Joseph Rheinberger.*
Miss HAROLDINE NOTT.

SONGS (MS.) { "A Widow Bird sat mourning"
"A Lullaby"
Mary Toulmin (Student).
Miss ETHEL BIRCH.

BARCAROLLE (Op. 60), Pianoforte *Frederic Chopin*
Miss KATE GOODSON. (1809—1849).

RECITATION, "The Victim" *Arthur Tennyson.*
Miss ANNIE J. CULLUM.

SONG, "The Spanish Lament" *Gerard F. Cobb.*
Miss DOWNES.

Violoncello Obbligato, Mr. C. H. ALLEN GILL.
(Accompanist, Miss F. M. TAYLOR.)

OCTET, four Violins, two Violas, and two
Violoncellos ... *Felix Mendelssohn Bartholdy*
Mr. GERALD WALENN, (1809—1847).
Mr. ARTHUR SPITTLE, Mr. ARTHUR HINTON,
Mr. J. HAROLD HENRY, Mr. ARTHUR DYSON,
Mr. ARTHUR WALENN, Mr. C. H. ALLEN GILL,
and Mr. B. P. PARKER.

ARIA, "Convien Partir" (*Figlia del Reggimento*)
Gaetano Donizetti (1797—1848).
Miss GERTRUDE BRACEY.
(Accompanist, Miss CHARLOTTE WALTERS.)

"SONETTO DEL PETRARCA" (No. 6), Pianoforte
Franz Liszt (1811—1886).

ETUDE II. (Op. 23), Pianoforte *Anton Rubinstein.*
Mr. LEARMONT DRYSDALE.

PHANTASIESTÜCKE (Op. 43), Viola *Carl Reinecke.*
Mr. ARTHUR WALENN.
(Accompanist, Mr. STANLEY HAWLEY.)

"WHAT is music? A play of sounds, an ideal, or
something more positive and real? The legitimate
sphere of music comprises them all."—A. B. MARX,
"Beethoven."

The Excelsior Society.

THE twenty-sixth meeting of this Society was held at 17, Goldhurst Terrace West, Finchley Road, N.W., on Monday evening, the 24th ult. The programme of the music was as follows :—

1. PIANOFORTE DUET "Hochzeit Musik" Jensen. Miss AMY HORROCKS and Mr. STANLEY HAWLEY.
2. TWO-PART SONGS {
a. "Cleansing Fires"
b. "Violets." } Cowen. Miss BEATRICE GOUGH and Miss FANNY TURNER.
3. PIANOFORTE TRIO, Op. 49 (two movements) Mendelssohn. Miss LLEWELA DAVIES, Miss MAY CHAPMAN, and Mr. ALLEN GILL.
4. SONATA in D minor (Op. 21), for Violin Niels Gade. Miss EMILY JOHNSTON and Mr. STANLEY HAWLEY.
5. SONGS {
a. "La charmante Marguerite" Old French.
b. "Go, lovely rose" M. V. White. } Miss HELEN SAUNDERS.
6. ADAGIO from Concerto for Violin (Op. 38) Spohr. MISS ETHEL BARNS.
7. PIANOFORTE TRIO, Op. 27 (two movements) Schütt. Miss EDITH PARKER, Mr. ALLEN GILL, and Mr. STANLEY HAWLEY.

ON the 5th ult. Mr. Tobias A. Matthay gave a very successful invitation Pianoforte Recital at the Clapham Assembly Rooms, in which some of his pupils took part and acquitted themselves in a most creditable manner. The programme was well chosen and contained a good selection from the classics. Misses Child, Clay, and H. Saunders contributed songs during the afternoon, which were evidently appreciated by the audience.

ON the 17th ult., at the Shoreditch Town Hall, the Hackney Choral Association gave an excellent and pleasing rendering of Dvorák's "Stabat Mater" and Mendelssohn's "Walpurgisnacht," under Mr. Prout's direction. Miss Hilda Wilson, Miss Pauline Cramer, and Messrs. Gawthrop and Bridson were the solo vocalists. The concert-room was well filled, and great attention was shown by the audience during the performance of both works.

What our Old Students are doing.

MR. STEPHEN KEMP's (Professor, R.A.M.) Annual Chamber Concert came off on the evening of the 26th ult., at Princes' Hall. The programme was an interesting one. G. A. Macfarren's MS. Sonata for Pianoforte and Violin in A formed the opening feature, and the Concert closed with Dvořák's Pianoforte Trio in B flat (Op. 21), Mr. Kemp being assisted in these works by Mdlle. Gabrielle Vaillant and Mr. W. E. Whitehouse, the latter also giving as a solo Boccherini's Sonata in A. We cannot here help expressing the pleasure it gives us to observe how Mr. Whitehouse every day more and more proves himself the equal of the greatest living cellists. Pianoforte music was naturally well represented, Mr. Kemp, besides taking part in the above-mentioned works, also playing as solos Chopin's

Fantasia (Op. 49), Henselt's "La Gondola," an excerpt from Bennett's Suite de Pièces (Op. 24), Grieg's Albumblad, and Liszt's D flat Concert Study. Miss Annie Marriott sang a couple of songs and Mr. Thomas Pettit accompanied. There was a numerous audience.

Mr. J. T. HUTCHINSON (Professor, R.A.M.) gave his annual Vocal Recital at Princes' Hall, on the 25th ult. Mr. Hutchinson sang songs by Gounod, Massenet, Handel, and Arthur Sullivan, whilst Dr. Mackenzie's "It is this" and other part-songs were rendered by the Holborn Choral Society, of which the concert-giver is the conductor. Mr. Tobias A. Matthay played Liszt's C sharp Rhapsody and other pianoforte solos. Miss Mildred Harwood and Miss Lizetta Stratton gave several songs and duets, and Mr. Windeyer Clark and Mr. S. R. Philpot acted as accompanists.

THE fifteenth Orchestral Concert of the Westminster Orchestral Society took place at the Westminster Town Hall, on the 12th ult., under the conductorship of Mr. C. Stewart Macpherson, A.R.A.M.

The programme comprised a new Orchestral "Ballade" by Mr. Macpherson, which was heard for the first time on this occasion; Mr. Walter Macfarren's Symphony in B flat, conducted by the composer; Beethoven's Violin Concerto, with Mr. J. T. Carrodus as soloist; Mozart's "Figaro" Overture, &c.

DR. MACKENZIE'S "The Cotter's Saturday Night" was performed for the first time in London on the 5th ult., by Mr. Barnby's choir, at the Royal Albert Hall. Dr. Mackenzie's "Dream of Jubal" was also in the same programme.

AT the Crystal Palace Concert of February 22 was played Mr. EDWARD GERMAN's Overture to "Richard III." This Overture forms part of the incidental music composed by Mr. German for Mr. Richard Mansfield's revival of the play at the Globe Theatre last year.

MR. W. W. STARMER, A.R.A.M., recently gave a Lecture at Tunbridge Wells on the "History of the Pianoforte." Mr. Starmer played in illustration of his subject excerpts from the works of Byrd, Bull, Bach, Handel, Arne, Liszt, Grieg, and Moszkowski.

A Pianoforte Trio, by Miss ELLICOT, was performed at the Musical Artists' Society's Concert of February 15, at Princes' Hall.

MR. F. CORDER'S "Sword of Argantyr" was given by the Glasgow Choral Union on the 4th ult. [Matter intended for this column should have "Old Students' Corner" written on outside of envelope.]

"THE limits of the power of expression in music are so undefinable that they would defy any boundary commission. Between the several arts there lies a borderland in which they no longer stand out in their distinct individual colours as they do in the centre, but in which, as in a range of transition, their colours are merged in mysterious twilight."—A. W. AMBROS, "Limits of Music and Poetry."

Correspondence.

TO THE EDITOR OF "THE OVERTURE."

SECOND-RATE MUSIC.

SIR,—A set of songs by Mr. H. A. J. Campbell, one of our "old students," was reviewed in the March number of this journal. From the reviewer's words it would appear that the songs are on a level with those of, say, Lassen or Robert Franz—no mean compliment, as a matter of fact; on the other hand, the reviewer seems to assert that it is of no use writing any more vocal music of this calibre.

Now on this point I should venture to disagree with him. Possibly, nay, probably it is true that the German *Lied* of the present day is not a thing that may have a long individual life predicted for it; doubtless only that which is really new abides with us for long—for some centuries or so. There are, however, but few Griegs, Dvořáks, and Brahms—if your reviewer will permit me to put the latter master's name with the others!—living amongst us at one time. Few are they indeed that possess sufficient power of initiative to strike out a new path for themselves! But, nevertheless, is it then altogether quite useless to write pretty, pleasing, and musically little trifles, such as some of the better songs of Lassen are—and as Mr. Campbell's seem to be—even though they perhaps evince but little of that subtle element—"the spirit of originality"?

Surely a thing that gives no particular offence to even the most fastidious ear, and which is about 500 times higher art than the ordinary shop-ballad, must have some intrinsic value, must be not quite "useless"?

In painting and music the cases are widely different. For but few in number are the privileged ones who have as a private possession even a single great masterwork of the brush; whereas all (and the greatest) musical masterpieces are practically available for everyone. But does this do away with the need for second-rate musical art-works?

True, the publishers tell us that for every increase of that *inner circle* of real music lovers, there is found to be a tenfold increase of that outside circle of the "general public" that can appreciate no heartier fare than mere *Mock-Music*.

But is it not, perchance, just here that the smaller composer may be of infinite "use"? May it not be the tendency of his work to gradually draw some of the outer into the inner circle? And does it not, at all events, prevent a certain (may be small, may be large) section of the public from entirely giving itself up to the demoralizing effects of the infamous twopenny ha'penny song?

A fuller discussion of this question might perhaps prove both entertaining and instructive.

Yours, etc.,

TOBIAS A. MATTHAY.

"The longer I live the more I am certain that the great difference between men, between the feeble and the powerful, the great and the insignificant, is energy—invincible determination—a purpose once fixed, and then death or victory. That quality will do anything in this world; and no talents, no circumstances, no opportunities will make a two-legged creature a man without it."—FOWELL BUXTON.

Answers to Correspondents.

Music

ERNEST KIVER.—Your objection has already presented itself and has been found a just one. We hoped to have assisted our fellow-students by friendly criticism, but the responsibility proves too great.

C. FOWLER.—We should be glad of some "Reminiscences of old days at the Academy," such as you suggest.

W. G. MCNAUGHT, GEO. F. CROWTHER, A. W. DACE, R. B. ADDISON.—Thanks for good wishes.

SAMUEL GEE and ROSE EVANS.—Received with thanks.

S. S. STRATTON.—Best thanks. We would have printed your letter were it not that we have gone over the same ground in our leading article this month.

Subscribers are respectfully informed that all subscriptions are payable *in advance*. No copy of the paper can be delivered unless this condition be complied with.

Musical Calendar for April, 1890.

FRIDAY, 4.

Mr. Ambrose Austin's Sacred Concert ("Stabat Mater" and "Gems from the Oratorios"), St. James's Hall, at 7.30. "Messiah," Royal Albert Hall.

MONDAY, 7.

Mr. Carter's Bank Holiday Concert, Royal Albert Hall, at 8.

FRIDAY, 11.

Mr. Frederic Lamond's Recital, Princes' Hall, at 3.

WEDNESDAY, 16.

Young People's Orchestral Concerts, St. James's Hall, at 3.

SATURDAY, 19.

Madame Frickenhaus' Recital, Princes' Hall, at 3.

TUESDAY, 22.

Stock Exchange Concert, St. James's Hall, at 8. Miss Suzetta Fenn's Annual Concert, Brixton Hall.

WEDNESDAY, 23.

"The Golden Legend," Royal Albert Hall, at 8. Miss Dora Bright's Concert, Princes' Hall, at 8.

THURSDAY, 24.

Philharmonic Concert, St. James's Hall, at 8.

MONDAY, 28.

Miss Winifred Robinson's Concert, Princes' Hall, at 8.

WEDNESDAY, 30.

Young People's Orchestral Concert, St. James's Hall, at 3.

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23.	La Noce du Village	..	3 0	58.	Sonata (Op. 49, No. 2), in G	..	Beethoven 3 0
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28.	La Sympathie	O. Comettant	3 0	63.	The Wedding March	..	Mendelssohn 3 0
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To be continued.

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The Overture.

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No. 3.]

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<i>b</i> 58.	Grand valse in E flat (Op. 18) ..	Chopin 4 0		
<i>b</i> 59.	Impromptu in B flat (Op. 142, No. 3) ..	Schubert 4 0		
<i>a</i> 60.	Polacca brillante in E (Op. 72) ..	Weber 4 0		
<i>b</i> 61.	Bagatelle in E flat (Op. 33, No. 1) ..	Beethoven 3 0		
<i>a</i> 62.	Il moto continuo (from Sonata, Op. 24) ..	Weber 4 0		

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WALTER MACFARREN.

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The Overture.

A MONTHLY MUSICAL JOURNAL

MAY, 1890.

An Apology for a Leading Article.

[THE staff of THE OVERTURE find it their duty to explain to the reader why there is no leading article this month. Their revered chief having been away for a week on duty for the Associated Board of Local Examinations, returned in a state of such mental exhaustion as to cause his alarmed friends to contemplate removing him to Earlswood. The doctors, however, give hopes of his ultimate recovery. The sub-editor being also absent through illness—hydrophobia, or something—the despairing staff have rifled the pockets of their sick chief in search of matter, but have only discovered some rough notes forming a sort of journal of his week's terrible labour. Failing aught else, these are here reproduced in their integrity.]

April 21.—At Minsterham. What joy, after the labours of the day, to wander through this picturesque old city and solace oneself by gazing at its ancient buildings! The glorious cathedral sheds a holy calm on all around, soothing my quivering nerves deliciously. The one drawback to my rest is the never ceasing sound of the examination pieces which goes on in my head. Curious, too! I find myself listening, not to my guide's description of the minster, but to his mode of expressing his information. I find myself mentally allotting him marks for accuracy, brilliancy, phrasing, and thematic treatment. My colleague, I perceive, is similarly affected. I hear him murmur with a sigh, "General impression—ten." As we gaze at the noble old building, relaxing its austere silver smile in the genial glow of sunset, we can hardly tear ourselves away to rush to the next town. Rather tiring, this kind of thing.

April 22.—At Hurrykin-on-Sea. Feel sometimes as if I were two persons: one perpetually listening, the other looking about and talking. Hurrykin is a stormy place, and I feel inclined for a good blow along the Parade, but it may not be. Town band playing outside examination hall as a delicate attention. Accuracy—one; variety of tone—none. We send out sixpence with a message that we will not trouble for any more sight-reading. They insist on playing all the pieces in the syllabus—I mean, in their programme. Avarice—fifteen. Another

shilling (duly debited to the Associated Board) at last obtains peace. Charming candidates; gradual feeling of remorse stealing over me at having to "plough" so many industrious little creatures; no matter, I must be firm.

April 23.—At Westbrook. Westbrook the beautiful, Westbrook the brilliant, a town so clean that it might serve as a standing advertisement of Messrs. Anybody's soap were not such abominations as hoardings and dead walls unknown here. Glorious weather, glorious everything, and, ah! the bright young faces and dear little fingers! General impression—regret at leaving. A most enjoyable day. But why do I feel as if the top of my head lifted up like a tobacco jar and someone was grinding coffee in it? This is a distinct delusion which must be firmly combated. Moreover, someone seems to be incessantly playing Bennett's Study in G at one of my ears, and someone else Chopin's Study in F at the other, while my feet insist on walking to Handel's Fugue in F sharp minor. Away, away, without delay, as the opera librettos say. Arrive at Dullborough just in time to hear local society rehearse Brahms's Requiem, a bold task for amateurs. Precision and attack—good; tone—weak; general impression—favourable, say seven. Afterwards a little music (by way of a change) at a friend's house, then to hotel at 1 a.m. and write up our reports for an hour or so while a roomful of bagmen discuss horticulture—without an "h."

April 24.—Up at an unearthly hour: bagmen still talking of their gardens, having apparently never gone to bed. To our work; then, hey! for Harbourtop. Fearfully slow train: choice of *tempo*—three. Short stay at Harbourtop, the shorter the better. Weather—too too, mud—one hundred and sixty-five. Once more away to Dockport and spend rest of the evening with an old friend, and—of course—a little music. So refreshing, music, after a heavy day's work. Reach hotel in a semi-comatose condition. I don't know from personal experience what *delirium tremens* are like, but, from all I have heard and read, they must be something like what I now suffer from. Fingers of all sorts and sizes are writhing about before my eyes, look where I will. Spidery fingers, dumpy fingers, bony fingers, plumpy fingers, red fingers, and white fingers are all curving and prancing around me; instead of the cab-horse's legs, I see trotting fingers; instead of forks on the hotel table, stiff fingers lie about. I devour fingers of toast

and watch the waiter's deft fingers so intently that he gets nervous and upsets a jug of milk ; he is only a junior though.

April 25.—At Dockport all day in a tropical rain, and what sailors call half a gale of wind—*anglice*, a hurricane. Our examination room is draughty and we have to take turns at holding the candidates' music from being blown off the piano. If it gets much worse we shall have to hold the candidates themselves. Unhappily it lulls. All over ; back to station. Hotel bill stiff ; hear my colleague growl "scales—eighty." Express train to London ; velocity—sixty. I now find that if I try to talk I cannot attend to what I am saying, and drift into drivel half-way through a sentence, listening to the never-ending performances of Schumann's "Nachtstück," which no one has ever succeeded in playing. Besides the creeping fingers, I behold before me rows and rows of earnest timid young faces with wild appealing eyes, beseechingly turned upon me. And one face in the front row haunts me madly. Alas, thou most charming child of all ! And had we the heart to condemn thee, despite thy many and rare gifts, as being "not up to standard" ? Pardon, pardon, sweet girl. . .

[Here the MS. is so blurred and blotted with moisture as to be illegible.]

April 26.—London : I feel certain of my powers unnaturally sharpened at the expense of the others. I could examine a hundred candidates and assess all their various points without effort, but in all else I am almost a gibbering idiot. We go out to lunch and someone with me says that it is raining in torrents, but I do not perceive it. Neither do I know where or what I eat, though this is excusable, being in an Italian restaurant. The fingers and the faces now come not as single spies, but in battalions, rising in serried rank from horizon to zenith ; the examination pieces ring with brazen clamour in my ears ; all distinct consciousness abandons me. O ye unsuccessful candidates, forgive now your ruthless examiner ! Gaze not thus reproachfully upon me, ye gazelle-eyed maidens ! I am punished and ye are fearfully avenged ! . . .

[The remainder of the MS. is mere incoherent raving. Our hapless editor was removed to his home on a stretcher, and the last words which escaped his lips were "Bed—ten !"]

"NOTHING resembles pride so much as discouragement."—*Amiel's Journal*.

Passing Notes.

Royal
Academy
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[Library]

THE production of Mr. Cowen's new opera "Thorgrim" occurred too late in the month to receive detailed notice at our hands, but we hope in our next issue to give a somewhat more worthy account of the work than many of our contemporaries, the tone of whose remarks—almost entirely confined to unimportant details in the libretto—is far from edifying. Some declare Mr. Joseph Bennett's share of the work to be a masterpiece, while others jeer at it most cruelly. It has always seemed a pity to us that distinguished critics like the late Dr. Hueffer, Mr. A'Becket, and Mr. Bennett should lay themselves open to the jealous criticism of their rivals by entering the perilous field of libretto writing. The pay is poor, the fame to be earned very doubtful, and failure—which has been the universal lot hitherto—most galling. Let musicians be obliged to write their own librettos and let the critic stick to his scalping-knife, say we.

"WHAT becomes of the old pianos ?" is a query often made, and to which an answer has hitherto been hard to find. But if the London School Board really means to carry out its scheme of supplying instruments to its various institutions, it is clear that we shall have here an efficient utilisation of waste products. For the pianos will, of course, be supplied by contract or lowest tender, and it is hardly to be expected that a Musical Committee will be appointed to see that the Board gets the worth of its money. At no very distant date, therefore, we may expect to find Mr. Lobb rising to ask Mr. Helby "Whether it is not a fact that the cottage pianos supplied to the — and — schools, at a cost of forty-five guineas each (music stool included), are found to have been so badly built, of green wood, that they have collapsed ? Whether the German ebony cases have not turned out to be American walnut, painted with Aspinall's enamel ? and, lastly, whether the wire with which they were strung was not Belgian soft iron instead of English steel ?" To all of which impeachments the chairman will regretfully reply in the affirmative, and the British ratepayer will again feel bad.

PROBABLY not a great number of our readers are keenly interested in the science of acoustics or have paid much attention to the recent discussion on a new theory of sound at the Musical Association. Practical

musicians usually ignore these subjects, which have, to be sure, little direct bearing on our art. Yet to the reflective mind there is something deeply interesting in the question *what is sound?* and there is plenty of food for reflection in the views of Mr. Audsley, backed up as they were by some remarkable experiments. The old air-wave theory is certainly not convincing, for although a railway arch may be shaken down by a human voice, the full blast of a military band will not stir a feather. It seems to us that the chief fault in Mr. Audsley's lecture was the lack of definition of the expressions employed. "Objective entity," "primordial force," and the like, are very nice expressions, but they convey no shadow of meaning to one's mind without a Euclidean definition to start with. But of what use is theory on the subject of a force? Is there any force whose mode of action—let alone origin—is comprehensible?

ONE of our students sends the following amusing account of a provincial Concert heard during the Easter vacation:—"The orchestra was composed of a contingent from the band of the — regiment, quartered here; these found the wind and the strings were almost entirely ladies—you can imagine the effect. I noticed the bassoons had a very peculiar tone, and, on examination, found they were playing with little *clarinet* mouthpieces! The resulting tone was a cross between a horn and a bass-clarinet. By-the-bye, neither the bassoons nor the oboes ever got within a quarter-note of the strings, who tuned calmly to the *piano* while the wood-wind were blowing a very fair B flat! Here is a puzzle for you: just as the conductor was about to start a Haydn Symphony, the oboe—who was, after the manner of all oboes, twittering and flourishing about—parodied the first subject of the Symphony by playing a few bars of the latest elegant music hall ditty, 'Stop the cab, stop the cab, whoa! whoa! whoa!'—Query, what number was the Symphony?—G. R. B."

DOUBLE-BARRELLED advertisements are convenient things, and remind us of Mark Twain's revolver, which was a "reliable weapon; if she didn't fetch what she went after she fetched something else." "Infant" performers are now announced not as such, but as "infant pupils" of somebody else. Very nice for the teachers, but what about the children? To them the juvenile craze

is nothing short of cruelty. It is easy to say they are not overworked, like it, and all the rest of the convenient cant; but even granting that they find a fascination in the excitement, does it follow that it is good for them? Do we give children everything they like? The premature specializing involved in the appearance of these "infants" at Concerts and "At Homes" which, as the *Musical Times* says, should be held in the nursery, is thoroughly bad for any child, coming as it does at an age when he should be growing all round. If the mental, moral, physical, or any other side of a man's nature be neglected, he becomes ill-balanced, and the springs of spontaneity and originality are dried. What is it that in these, as in all times, we need? Is it not new and commanding personalities, through which are revealed glimpses of the divine? Not at all. The guardians of "infants" care for none of these things. Theirs is a cash concern, cheap glory part of the profits, and the public go and gape at the performing children, as clowns in a country fair at the learned pig and performing poodles. The cases are exactly analogous, though the former covers its nakedness with a decent pretence of interest in music. The advertisers know well enough it is so, else why the dressing young, and the announcements of infancy? The child does cleverer things than the poodle certainly, because he is a child. Would the public flock to hear a man who did neither better nor worse than the child? Not a bit of it. Proprietors of "infant phenomena" should lay to heart Madame Arabella Goddard's words to the representative of the *Pall Mall Gazette*: "I attribute much of my present nervous prostration and collapse to having done too much in early life. It is interesting to see and hear children like Hofmann and Hegner play, but it is bad, very bad, for the children themselves."

THE following remarks by Richard Pohl, from which we quoted a sentence last month, are as true now as when the distinguished writer penned them twelve years ago:—

"For all works in the old symphonic form there is one solitary formula which describes the value and success of them so accurately that the perpetual repetition of this criticism—of course, with some slight variation in the details—has something comic about it. Whenever and wherever a new Symphony is produced the critic invariably remarks as follows:

““ The first movement (*Allegro*) is admirably worked out, broad in conception, clear in form, and noble in idea.

““ The second movement (*Andante* or *Adagio*) is the least happy. It is either too long or too short, too broad or too cramped in design, either affected or commonplace in invention, and usually does not correspond in style with the rest of the work.

““ The third movement (*Scherzo*) is always excellent. There is nothing whatever to say against it. Everybody can write good Scherzos.

““ The fourth movement (*Finale*) is unsatisfactory. It is undecided in character and out of harmony with the rest of the work, usually too wild and too noisily instrumented; in short, it fails to make a suitable conclusion.’

“ Now just make the experiment and put any composer’s name you like to this form of criticism—it fits to a hair. But, I would ask, how is the progress of musical art furthered thereby ? ”

The “Voyage of Maeldune.”

(Concluded from page 25.)

THE “sailing motive” takes them to the Isle of Shouting. Here there is plenty of vigorous descriptive writing, notably when they “seized one another and slew.” The pathos, too, of the beautiful fragment, “we sailed with our wounded away” is a noticeable feature of this stanza.

The “sailing motive” again appears, and brings them to the Isle of Flowers, a tenor solo, the sumptuous beauty of which reaches its climax at “swept like a torrent of gems from the sky to the blue of the sea.” Then the chorus and *Maeldune* sing together, and then they sail to the Isle of Fruits. The ordinary sailing phrase does not appear this time, and the passage is very short. The reason of this is that the visits to these two islands form a single section of the work, and must not be separated so much as to destroy the sense of unity. The tenor solo of *Maeldune* continues, and the chorus again break in, but much more briefly, and this section comes to an end. There is a reference to the “sailing motive,” but Stanford is free of any mechanical adherence to his form, and the principal part of this interlude is concerned with a foreshadowing of the Isle of Fire, which is the next *Maeldune* visits, and in which the constant unisons for the choir contending with the independent orchestra, the combination of

double and triple rhythms, the leaps for the voices of octaves and tenths, and the writing of all the parts after the leap at the top of their register, a unison often splitting suddenly into a harsh discord with the leap, give astonishing vigour to the effect. Then in the same stanza we come to the music descriptive of the Under-Sea Isle, which for pure beauty may perhaps stand forth from the rest of the work as the climax of all. With exquisite delicacy of the imagination a mental picture is produced—by the most simple means, triplets of quavers for strings and the peculiar writing of the voices at “down we looked”—of the glassy surface of the water and its limpid depths. It is an instance especially noteworthy, that it is different in kind from much of the pictorial music of the present time. It is truer and subtler, inasmuch as it better fulfils the true conditions of this kind of musical excellence, and instead of attempting to paint a picture from without (in fact, we greatly doubt if Stanford thought at all of calling up an image), the musician has entered into the inner meaning of the poet, whose emotion has become his, and has then found its own natural expression. The whole of this section is of the most surpassing loveliness; the more one knows of it the more beautiful it seems to become, for it is beauty of pure and deep poetic feeling, and not merely of surface sensuousness. We get the opening phrase before referred to even here.

Then follows the visit to the Isle of Witches, where they do not land, though the sirens do their best to allure them. This is written for *Maeldune*, with soprano and alto solo and female chorus, and is happily descriptive of the situation. We must confess, however, that, though the change here made (with Lord Tennyson’s permission) was evidently made for the contrast, which is certainly obtained, we think too great prominence is given to this portion of the work, which is the longest of all, though the episode is not the most important. The music is charming, certainly, and one could ill spare any, and yet to our mind there is a certain want of balance which does not appear in the poem. The “sailing motive” again appears, and *Maeldune* and his crew come to the isle of the saint, with whom Stanford hardly seems to be specially in sympathy, and then they sail homewards, but come once more to the isle they were blown from, and see their enemy on the shore; but now, seeing him, let him be. The coming is described in the same

music that served before, but the "letting him be" is a new feature, and very impressive and suggestive is the long pause and orchestral thinking before the words "and let him be" are wrung from *Maeldune*, the so-called "revenge motive" being the last thing heard before he speaks. Then the sailing motive and an impressive passage of peculiarly Irish character, "O weary were we of the travel, the trouble, the strife, and the sin," brings the whole to a conclusion, the phrase quoted being also (in another form) the last.

It is doubtful whether Stanford meant the phrase to bear any definite meaning as a special motive. It occurs even when the *Saint* is speaking "Vengeance is mine," and the only way one could account for it there, even were it regarded as representing *Maeldune* himself, would be to suppose that Stanford wished to suggest *Maeldune's* side (though a mute one) in the dialogue, and the persistence in his breast of the feelings against which the *Saint* is striving. On the whole, we are inclined to think that it is a musical expression of his feeling of the poem, the more so as in another instance he has done the same thing admirably; we refer to the Overture to the "Oedipus Tyrannus" of Sophocles.

Altogether this is a most important and beautiful work, and one which should have a beneficial effect on English music. It is original in that it is not bound by the conventional forms either past or present; though he learns from all, there is no Wagner-worship any more than a slavish adherence to the old routine—chorus, recitative, aria; chorus, recitative, duet, and so on, round the donkey-mill *ad infinitum*—which was well enough so long as it was the natural channel for the thoughts of genius, but which, like everything else when merely copied "in base imitation," becomes so unutterably dreary. Here, then, we must take our leave, hoping that we have not indulged in superlatives, however sincere, to such an extent as to weary the reader.

[H. O. A.]

"*THERE* are three classes of readers: some enjoy without judgment; others judge without enjoyment; some judge while they enjoy, and enjoy while they judge. The latter class reproduces the work of art on which it is engaged. Its numbers are very small."—GOETHE.

THE *Dresdener Morgenblatt* records the production at the local Symphony Concert, on March 17, of a Scotch Suite by Mr. J. Moir-Clark, under the composer's direction. The work is stated to have been well received.

The Music-drama of the Future.

PERHAPS the greatest art question at the present time is that affecting the music-drama, which interests or should interest those connected with almost every branch of art, including poets, dramatists, and musicians alike; although it is to be regretted that the majority show themselves somewhat or wholly indifferent to it.

A lamentable ignorance unfortunately prevails regarding Richard Wagner and his works, which may at once be described as the stumbling-block or hindrance to the further development of his theory. Until this obstruction is removed—and the removal of it is necessary—but little progress will be made towards the solution of this great art problem. Wagner is erroneously looked upon as a musician, a composer only, a dignity which he most distinctly repudiated; being instead poet, dramatist, and musician in one, which fact is overlooked by many who even profess themselves to be his admirers. It should be borne in mind that the music-drama was no accidental discovery, no vain hallucination, but the result of great labour and perseverance. Recognising the meretricious origin of that form of art styled "opera," and its baleful influence which was being disseminated throughout the artistic world, Wagner it was who foresaw that a radical change was necessary for the preservation and elevation of true art, which was fast falling into degradation by means of the Italian opera of Bellini and Donizetti.

So much has been said and written concerning Wagner's antipathy and bitter struggle against that form of art which was so hateful to him (*vide* Wagner's own writings on the subject, "Oper und Drama," &c.), that it would be needless to go over trodden ground; suffice it to say, that after long and weary efforts, which were at last crowned with success, arose his offspring, the Music-drama, the embodiment of which was first set forth in "Tristan und Isolde." It must be remembered that "Der fliegende Holländer," "Tannhäuser," and "Lohengrin" are only operas nominally, for each shows a more gradual departure from that title than its predecessor, and a nearer approximation towards the music-drama. "Lohengrin" may be considered as the connecting link between the two forms of art in which examples of both are prevalent. It was but one step from "Lohengrin" to "Tristan," and in that step Wagner traversed the whole distance separating the

two forms, and laid before the world the first perfect ideal Music-drama.

It is absolutely necessary to bear in mind the following important facts while witnessing a work of this description. Firstly, strict attention must be paid to the dialogue, which should be thoroughly understood beforehand, otherwise the play becomes an enigma, impossible to unravel, and the music meaningless. Hence the incongruity which exists in the performance of such a work in a language of which the majority of the audience are blissfully ignorant. The action and dialogue of the play understood, the accompanying music becomes a faithful interpreter, and through its medium expresses that which words fail to convey. At times we are unaware of its presence, but when the dramatic situation demands it, it becomes an important factor, and our emotions are intensified to a higher degree than would be possible without it. By means of that system whereby ideas are associated with different motives, which become apparent during the course of the play, as they gradually unfold themselves, the impressions we receive are heightened to an almost unsurpassable extent; for then, and only then, can the principles of Wagner's theory be realised, the intrinsic merits of which will become self-evident, and cannot fail to convince all but the prejudiced.

Again, it must be remembered that the Music-drama is intended to be a source of intellectual nourishment and pleasure, not an amusement for the frivolous; it should be taken as a tonic, when the mind is best prepared to receive it. Unfortunately, popular opinion holds the other view, regarding art as a recreation; but then is the foundation of true art to rest upon such an insufficient and perilous basis as popular opinion?

A temporary digression was necessary to inform the unacquainted of the foregoing important details. It is now to be considered whether the Wagner Music-drama is what he claims it to be—"the highest art," inasmuch as it consists of the combination of the individual arts, which are here presented in a compact alliance.

The highest art-work must of necessity be the most perfect, and must contain no blemish of any description in the construction, or in the union of the component parts. It is a recognised fact that the great fault of the present music-drama lies in the vocalisation. The singers themselves complain of the unvocal character of the music,

and the extreme difficulty they experience in learning their parts, while, on the other hand, the audience indulgently submit to and suffer the unpleasant aural sensation experienced in listening to the continued and wearied efforts of the soprano to reach the top A or C. The effect in time becomes ludicrous, but excites, at the same time, compassion for the unfortunate martyr on the stage, whose intonation becomes less perfect as her struggles become weaker. Again, we must complain of the unnecessary and tiresome recitative with which Wagner cramps all his works; the monotony of the human voice singing or declaiming the most unvocal phrases becomes painfully apparent, and we long for the freshness and vigour of a few outspoken words. A double course is open for the author of a future music-drama to pursue, in order to avoid such blemishes as have been pointed out above, either to return to the old form of romantic opera, of which Weber must be regarded as the founder, and where the musical portions of the work were separated by dialogue, in fact, retaining all or most of the old remodelled forms; or to return farther back, as Wagner did, to the Greek drama, taking it as the model for the new art-work.

Here, from the very starting-point, our author must separate himself from Wagner and choose another path, for there would be danger ahead were he to look to him for guidance. How then shall the composer avoid Charybdis without encountering Scylla? By creating at once a new model, such as has never been attempted before, the novelty of which cannot fail to become apparent as soon as an example of it is forthcoming. In the place, however, of the Greek invisible chorus there will exist the modern concealed orchestra, which will intensify and interpret the dramatic situation without hindering the action of the play.

Let us now analyse the construction of this new art-work which the future will bring forth, and for the purpose take an example consisting of, say, five acts, each of which is to be from twenty to thirty minutes' duration; thus the representation of the five acts alone will last little over two hours. An orchestral prelude will preface the work, and interludes will occupy the spaces between the acts, commencing at once on the fall of the curtain, or even before, and ceasing when or after the curtain has risen. It shall behove the music to explain by means of the motive-

system what is transpiring in the course of time supposed to have elapsed between the two acts, as well as to predict the coming scene. The average length of the prelude and interludes will be about ten minutes each, giving the actors time for change of dress or for rest. Thus the performance of a music-drama, beginning at the usual hour of 8 p.m., would be over before 11 p.m., allowing suburban spectators plenty of time to stay to the end and catch their last train easily. During this period of three hours the audience would exist in the presence of an ideal world, the continuity of which would not be broken for a moment, and allowing no time for interruption or irrelevant conversation.

The source of the play should, if possible, be derived from the mythical or legendary lore which appertains to and clings round the history and religion of almost every country in the world, wherein all conventionalities with modern habits and customs may be dismissed, and, if necessary, the supernatural element allowed and introduced, thus instructing and educating the minds of the audience as well as affording artistic and intellectual pleasure.

The primary conditions to be fulfilled in the music-drama of the future will be identical with those already existing, the enumeration of which will bear repetition.

1. A theatre built on the same principles as that at Bayreuth, where the orchestra is concealed from the view of the audience, and where all the seats command an equal view of the stage;
2. An efficient, conscientious, and willing staff of artists; and
3. An entire and dutiful submission to the wishes of the masterhand, the supreme artist.

It is to be expected that such an art-work will be boycotted by almost all vocalists and members of the singing profession, although it in no way concerns them—for it must not be confounded with opera, from which it is wholly distinct—and their wrath must be hazarded. The first frantic outburst of abuse and vituperation will in time subside into a calm submission and homage, as the Music-drama becomes acknowledged by the world to be the "highest art."

Let posterity decide the fulfilment of this prophecy, this hypothesis which is as yet based only on theory, but which shall be exemplified in the practical form of a music-drama in the future.

GRANVILLE BANTOCK.

Academy Ballads—II.

THE PIANIST.

I know a young lady as fair as the day
Whose only delight is in learning to play;
Beethoven and Chopin and Schumann and
Liszt,

She'll knock you them off in a turn of the
wrist.

Yet this is her plaint to the end of her
days,

"Ah! when shall I, where shall I learn
how to phrase?"

She's learnt how to read and the way to
transpose,

Though that gave her trouble, as you may
suppose;

She's learnt what is meant by a rest and a
pause,

And obtained a slight knowledge of time
and its laws:

She's studied for years and has tried
many ways,

But has never succeeded in learning to
phrase.

She knows that a tune has a head and a
tail,

But her efforts to find them perpetually fail;

She learns elocution, she knows how to sing,
Yet no sense in her music she ever can fling:
Her immense execution awakens no praise,
For ne'er a professor can teach her to phrase.

She plays in Whitechapel, she plays in
Mile-end;

"What phrasing!" sneers each working
man to his friend.

And when to Mayfair or Belgravia she'd go,
Says the duke, "But her phrasing's so bad,
don't you know!"

Who cares how she sings and who cares
how she plays,

So long as she's never been taught how to
phrase?

MORAL.

Take warning then, maidens, who tickle the
keys,

And hope not by mere execution to please;
Put brains in your fingers and sense in your
toes,

And we shall have music wherever we goes.

Believe that your poet speaks truth when
he says

That no player's worth twopence unless
she can phrase.

Reviews—Major.

Scenes from Olaf Trygvason (an unfinished drama by Björnson). For solo voices, chorus, and orchestra. By EDVARD GRIEG (Op. 50). [Leipsic: C. F. Peters.]

Six Norwegian Songs. Poems by HOLGER DRACHMANN; music by EDVARD GRIEG (Op. 49). [Same Firm.]

GRIEG is generally considered to be a rather voluminous composer, but this is an erroneous idea. He has been writing for five-and-twenty years, yet has only just reached his 50th work. Now two works a year is a very low average. Schubert wrote as much as Grieg in as many weeks. Moreover, Grieg's works are all of modest dimensions, consisting, for the most part, of sets of from three to six songs or little pianoforte sketches. The Pianoforte Concerto and the music to "Peer Gynt" have been his most ambitious efforts up to date. It is therefore with some curiosity that we take up the new Cantata, which runs to some eighty-five pages octavo, hardly daring to hope that the composer's genius, so captivating in miniature, will prove effective when covering a large canvas.

The libretto—a very sketchy and fragmentary affair—does not appeal to any but national sympathies. It depicts a pagan festival, just at the time when the sainted Olaf came to christianize his country. We have first an invocation of priests and people to the many Scandinavian deities with appalling and unpronounceable names; then a curious contralto solo, an imprecation on Olaf from the lips of a *Volva* or prophetess. This produces a remarkable effect on the weather and the chorus, both of which exert themselves to their utmost pitch of noise. Next comes a solo for a high priest (baritone), and then a concluding dance and chorus, exactly half the work. Now what about the music? The opening invocation is broad and bold, but the way in which a minimum of thematic material is hammered out into gold-leaf reminds us a little unpleasantly of Liszt's method in composition. In the accompaniment of monotone recitative Grieg can give points to Gounod, which is saying a good deal, and his peculiar knack of harmonizing very simple diatonic phrases with astonishing chromatic chords is strikingly exemplified in this portion of the work and the succeeding solo. Take, for example, the following typical passage for chorus:—

CHORUS unisono.

O prophetess ho-ly, great is thy ma-gi-cal

Cleanse heav'n and earth with O-din's word.

nothing can be more simple nor more effective. And the solo of the *Volva* is in similar character; the weird melody—

which no one but Grieg would dare to write, is harmonized on a descending diatonic scale of B minor with remarkable effect. The noisy chorus in Scene II. strikes us as rather laboured and Lisztish, but culminates in an exceedingly vigorous march theme *unisono*, with accompaniment of chords on the half-bar—

Scene III. begins with a baritone solo of no particular interest, but the choral dance which follows is immensely spirited. It reminds us a little of the Trolls' dance in "Peer Gynt," but is none the worse for that. The first Trio is another specimen of daring simplicity; but the second is less natural, being the same subject converted into an *Adagio*. The Coda is the first subject turned from $\frac{2}{4}$ to $\frac{3}{4}$ *Presto*, and seems rather spun out, but possibly might not appear so in performance. The boldness, dash, and glitter of the whole work render it eminently suited for stage performance; but the lack of detail—as in all Grieg's work—is likely to prejudice it in the eyes of cultivated musicians. It seems all solid chords; there

is no attempt at vocal part-writing, and very little of instrumental. This absence of counterpoint is not exactly a fault, it is a characteristic of a certain order of musical minds; but one always regrets to see a great musician unable to command one of the chief resources of musical art.

About the new set of songs, Op. 49, we shall say little, having scarcely made up our mind whether to admire them or not. The words seem hardly so well selected as usual, and in the music Grieg's peculiar brogue is at its strongest. On first acquaintance, No. 2, a kind of Barcarolle, seems the best; it would be, indeed, quite a lovely song were it not for one distinctly ugly passage of fourteen bars on chords of eleventh and major ninth, to which Grieg is so partial. We did not think that a new way of modulating from a key to its dominant remained to be discovered; but in this song Grieg has invented one, by taking a chord of $\frac{6}{4}$ on the tonic and dropping by semitones till he reaches the dominant of the new key. This song and No. 5, "Winter Snow," are of more elaborate structure than usual, and all the set seem to be composed with more regard to vocal effect than hitherto. It remains to be seen whether or no singers will appreciate the composer's efforts. For our own part, we confess to feeling that Grieg's songs, like Schumann's, are most delightful when they are least singable; a paradoxical state of things which we do not find at all objectionable—in Schumann and Grieg.

Reviews—Minor.

The Song of the Western Men. Ballad for Chorus and Orchestra. By Gilbert R. Betjemann.

[London: Novello, Ewer & Co.]

We may fairly congratulate Mr. Betjemann on his first work. The well-known poem by the Rev. R. S. Hawker commemorating the rather dubious valour of the "twenty thousand Cornishmen" is not ill suited for musical treatment, though it fails in climax. Mr. Betjemann's themes are remarkable for their vigour and tunefulness; his harmony shows him to be well acquainted and in sympathy with the most modern composers, and even in what is naturally the weak point, the continuity of form, it seems clear that all he wants is experience. The effect of working up a climax on a dominant pedal is repeated too often, but on one occasion—the top of page 12—this device is used with distinctly novel effect through a sudden modulation from G sharp minor to E major. The Ballad is well scored, if with a slight exuberance of brass, and was produced by the Highbury Philharmonic Society, for which it was specially written, with distinct success. Being by no means difficult it should find favour with local societies in want of a short choral piece.

Parallel-Studien. Fifteen Studies for the Pianoforte, in all the keys, of the same character as the celebrated Studies of J. B. Cramer, and to be used therewith. Composed by Louis Köhler (Op. 160). [London: Edwin Ashdown.]

THE name of Herr Köhler is a sufficient guarantee for the excellence of these Studies as such. But, really, we should hardly have thought that Cramer's monumental work needed supplementing. Bülow certainly thought not when he made his excellent selection, and we doubt if many pianists can boast, like the present writer, of having learnt the whole of Cramer's four mighty volumes. As to any idea of relief or contrast, we do not see how this is attained by writing Studies of a similar character to Cramer's. We are heterodox enough to regard all *études* with disfavour except those which are constructed with a single technical object, and even this class is not indispensable to the intelligent student who has learnt to make Studies for himself out of the difficult passages in his pieces. Still, all students are not capable of an enlightened system of practice, and for the weaker brethren (or sistren) the Studies of Cramer and Köhler afford a good substitute for brains.

Chats on Technical Subjects.

III.—PIANOFORTE TONE-PRODUCTION.

(Continued from page 27.)

LAST month's remarks were intended to demonstrate that *speed of descent* on the part of the finger, or hand, or fore-arm, is the only effective manner of producing tone, good both with regard to quality and quantity. Firstly: because "much tone" signifies much "string motion." Secondly: this motion having to be produced by percussion—a blow—this necessitates an action by which the ultimate effect is produced by the *accumulation of speed* during the descent. And further, it was pointed out that a good effect can only arise when the tone-production is brought about with ease.

Now the first difficulty in everyone's path is "stiffness." To overcome this, must then be the first step. Yet many indeed are they who, although showing themselves in other respects good players and excellent musicians, nevertheless fail here! Good *quality* of tone is, however, quite incompatible with a stiff action, or with a stiffly-held limb. If, however, it be clearly understood whence the stiffness dates, then perhaps it may become comparatively easy to conquer it; for, but rarely does it happen that its cause lies in an actual stiffness of the joints. Generally it is found to be brought about merely by faulty "production"—incorrectly directed muscular effort. Hence, the *habit* of stiffening ought to be remediable, if it be not of too long standing.

The sensation of stiffness arises then in

this way: For every set of muscles (with but few exceptions) there is found to exist another set with exactly opposite duties. Now, without previous training, it seems to be, for the most part, a matter of considerable difficulty to send an impulse from the nerve-centre to one set, without at the same time allowing some of the energy to travel by the wrong path to the opposite set of muscles. It is, however, obvious that any impulse thus received by the opposing muscles must necessarily tend to counteract the desired movement; indeed, if both muscle-groups act with quite equal energy, then no motion whatever can possibly appear; the limb—finger, hand, or arm—merely then becoming rigid in direct ratio with the intensity of the two-sided muscular tension. If, however, one group receive greater impulse than the other, then the tension of the latter is overcome, and some motion does take place *in spite* of the impediment. Manifestly, however, the desired movement is here produced under considerable difficulty, and hence arise the sensations of extreme stiffness and of friction. And it is just this rigidity which is to be avoided at any price in tone-production. Quantity of the sound entirely depending on the quantity of the motion delivered—on the swiftness of the descending limb—as previously explained, clearly, if this motion has to take place *against the resistance of the player's own muscles*, then this must detract from the speed—must create a distinct obstacle tending to annihilate the desired effect; and effort taking the place of freedom of movement, the result can, at best, be but clumsy and inartistic.

Of the first importance is then the complete isolation (so far as possible) of the nerve impulse; the individualisation of the muscles—that intimate connection between brain and fingers which may be termed “thinking the fingers.” In other words, the separation (“segregation”) of those particular sensations which the isolated action of each of the two sets of muscles call forth. However, we are not able *directly*, consciously, to set in motion a single muscle, for we are unable deliberately to concentrate thought on a single bundle of muscular fibre. Certainly, we do realise the possession of muscle on a contact from outside taking place, and by perceiving its motion, but the reverse nervous action we are unable immediately to determine. But what we can do is to organise the *sensations resulting* from muscular movements and the consciousness of the nerve-impulses required

to bring them about. We can experiment with our fingers, &c., until we succeed in obtaining the *correct impulse*—correct movement—in one muscle without the slightest opposition on the part of the particular muscle endowed with the reverse function. We can then memorize the *sensation* this successfully isolated impulse was accompanied by, and then by recalling this sensation we shall again be able to recall the correct “production.” This at last becomes a formed habit, and then it will seem as difficult badly to produce tone as at first to produce it correctly. The real *cause* of the change may be that the nerve-actions have actually become more *insulated* from each other.

The practice of the following gymnastic exercise will be found most effective in conducing towards the acquirement of this “looseness” of movement—quiescence of the opposing muscles. Tendons, with attached muscles, lie both above and under the finger, hand, and fore-arm; these have the function respectively to raise and to depress the limb to which they belong. The finger, hand, or fore-arm (whichever is to be used) is then to be *deliberately raised against the resistance of the lower muscles*—i.e., the limb is pulled back slowly and very “stiffly.” But now, when the movement has *nearly* reached its upper limit, then *the upward pull is suddenly to cease*. As the *lower* tendons are already active and continue so, the result is that the limb is drawn down with considerable force at this moment. Important it is to remember that the downward pull is to be *continuous and unvarying all through*; the ascent and subsequent descent being produced by the upper muscles at first overpowering the lower ones, and then suddenly being *let go*.

The reverse action should, of course, also be practised on the same plan.

The practice of this gymnastic simply helps towards the acquirement of the knack of “letting go” only one set of muscles at a time. But then one thing only can be learnt at one time. When, however, this single point is accomplished (and its importance cannot be overrated), then it will have become also easy to use each set of muscles, they having now become independent, *without* giving the resistance employed during the practice of the exercise.

The finger, hand (so-called “wrist-action”), and fore-arm (elbow-action) should be exercised separately. It will be found easiest to commence with “wrist-action.”

The fingers, unaided, having to do by far the largest amount of work at the keyboard, the further consideration of the means to be adopted to render them both "loose" and powerful needs no apology, even though it may render the following remarks liable to be characterized as "Instruction-book" talk. They are, however, called for, because, as a matter of fact, details of this nature are, as a rule, found but in great paucity in the ordinary "Primer."

First of all then, as to the position of the hand. A blow having to be given by the finger, the preliminary condition must therefore be, that the finger tip be well raised from the key. And this cannot be done unless the hand itself, to begin with, be held well away from the surface of the keyboard. The fingers, when fully depressed, should be very considerably curved, the curve beginning at the "knuckle joint"—the point where fingers and hand join. The longer fingers being somewhat more curved than the shorter ones; care being taken to notice that in the ordinary position of the hand, the middle finger touches the white keys *just outside* the black keys. The height of the wrist-joint relatively to the hand is determined by the actual size of the latter. With a particularly large hand it is well to hold the "knuckles" rather higher than the wrist-joint, but with a smaller hand the most serviceable position appears to be that in which wrist and knuckles are on the same level. Hence, with larger hands the curvature of the fingers is greater than with smaller hands.

The wrist must, however, never be held *higher* than the knuckles, for then it becomes impossible sufficiently to raise the finger-tips away from the keys without stretching the fingers completely back to the upper limit of their motion. And however useful it may be to do this for the sake of practice—as a gymnastic—nevertheless, we must not forget that a limb moving at the extreme limits of its compass is necessarily awkward and weak, and that the motion at the limits always remains restricted, though the compass may be increased by practice.

The hand, at the knuckle, must then in any case be held at a sufficient distance from the key-level to enable the fingers easily to swing back.

The space between hand and key-level must also at least be as great at the fifth as at the second finger side of the hand.

This is indeed of paramount importance, for if the hand be not held "level," but

sloping towards the fourth and fifth fingers (the orthodox school-girl manner!), then these already muscularly weak limbs are in addition placed at a very considerable disadvantage relatively to the others. With this result, that when a note has to be sounded by their instrumentality, then their evident helplessness causes surreptitious help to be unconsciously given from the arm or hand, naturally to the great detriment of evenness of touch, and obviously to the utter destruction of the finger technique.

We now come to the consideration of finger-motion itself.

TOBIAS A. MATTHAY.

(*To be continued.*)

Fortnightly Concerts.

PROGRAMME OF THE 26TH ULT.

TOCCATO in A flat, Organ

Adolph Friedrich Hesse (1809-1863).
Mr. J. E. PHILP.

SONATA in A, Violin *George Frederick Handel*
Miss FLORENCE GREEN.* (1685-1759).
(Accompanist, Mr. STANLEY HAWLEY.)

ARIA, "Mio bel tesoro" (*Alcina*)

George Frederick Handel (1685-1759).
Miss LOUISE ROCK.

(Accompanist, Mr. STANLEY HAWLEY.)

NOCTURNE in G } Pianoforte ... *Frederick Chopin*
STUDY in A Flat } (1809-1849).
Miss EDITH DEAN.

LIEDER { "Du bist wie eine
Blume" } *William Wallace*
"Mädchen mit dem
roten Mündchen" } (Student).
Mr. ARTHUR TAYLOR.
(Accompanist, Mr. EDGAR HULLAND.)

VARIATIONS SÉRIEUSES, Pianoforte
Felix Mendelssohn Bartholdy (1809-1847).
Miss ALICE ROYSTON.

ROMANZE, Violin *Franz Ries*.
Miss EVA WILLIAMSON.
(Accompanist, Mr. STANLEY HAWLEY.)

SONATA in C minor, Op. 111

Ludwig van Beethoven (1770-1827).
Maestoso—Allegro con brio ed appassionata.
Arietta—Adagio molto semplice e cantabile.
Miss HARRIETT WEBB.

RECITATION, "Barbara Fritchie"

John Greenleaf Whittier.
Miss EDITH SEELY.

PRELUDE { (Modern Suite,
ALLA POLLACA { Op. 144), } *Ferd. Hiller*.
ALLA MARCIA { Pianoforte }
Miss ANNIE BENNETT.

ARIA, "Una voce poco fa" (*Il Barbiere*)
Gioachino Antonio Rossini (1792-1868).
Miss CHÉRON.

(Accompanist, Mr. STANLEY HAWLEY.)

HOMMAGE À HÄNDEL, Two Pianofortes

Ignaz Moscheles (1794-1870).
Miss RODBARD and Miss MOSS.

SONG, "Oh, with us linger"

Adolph Jensen (1837-1879).
Miss MIGNON SPENCER.
(Accompanist, Mr. STANLEY HAWLEY.)

ALLEGRO (Sonata in B flat, Op. 22) Pianoforte
Ludwig van Beethoven (1770-1827).
 Miss MARIAN DIXON.

ROMANZA, "Selva Opea" (*Guglielmo Tell*)
Gioachino Antonio Rossini (1792-1868).
 Miss LILY REDFERN.
 (Accompanist, Mr. STANLEY HAWLEY.)

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PROGRAMME OF THE 22ND ULT.

SELECTION FROM THE OPERA *Martha* .. *Flotow*. Act I.

Lady Henrietta .. Miss JOHNSTONE.
 Nancy .. Miss ORMEROD.
 Sir Tristram .. Mr. FRANK H. MORTON.
 Lionel .. Mr. COMBE WILLIAMS.
 Plunkett .. Mr. FRANK H. MORTON.
 A Servant .. Mr. W. PHILP.

"THE SLEEPING QUEEN" .. *Balfe*.
 Maria Dolores (Queen of Leon) .. Miss FLORENCE EASTON.
 Donna Agnes (A Maid of Honour) .. Miss HANNAH JONES.
 Philip D'Aguilar (A young Exile) .. Mr. PHILP.
 His Excellency The Regent .. Mr. FRANK H. MORTON.

SCENE FROM THE OPERA *William Tell* - *Rossini*. Matilde .. Miss THORPE-DAVIES. Jemmy .. Miss FINDON. Edvige .. Miss ROBINSON.

SELECTION FROM THE OPERA *Dinorah*. *Meyerbeer*. Dinorah .. Miss JOHNSTONE. Holl .. Mr. FRANK H. MORTON. Correntino .. Mr. COMBE WILLIAMS.

Prompter .. Mr. G. C. WILLIAMS.
 Accompanist .. Mr. STANLEY HAWLEY.
 Dramatic Director Mr. GUSTAVE GARCIA.
 Musical Director Mr. ETORE FIORI.

PROGRAMME OF THE 24TH ULT.

SELECTION FROM THE OPERA *Martha* .. *Flotow*. Act I.

Lady Henrietta .. Miss FLORENCE EASTON.
 Nancy .. Miss FINDON.
 Sir Tristram .. Mr. FRANK H. MORTON.
 Lionel .. Mr. G. COMBE WILLIAMS.
 Plunkett .. Mr. FRANK H. MORTON.
 A Servant .. Mr. W. PHILP.

"THE SLEEPING QUEEN" .. *Balfe*.
 Maria Dolores (Queen of Leon) Miss GERTRUDE AYLWARD.

Donna Agnes (A Maid of Honour) Miss H. JONES.
 Philip D'Aguilar (A young Exile) Mr. W. PHILP.
 His Excellency The Regent .. Mr. FRANK H. MORTON.

SCENE FROM THE OPERA *William Tell* - *Rossini*. Matilde .. Miss GERTRUDE ADAMS. Jemmy .. Miss J. J. GILL. Edvige .. Miss TROTMAN.

SELECTION FROM THE OPERA *Dinorah* - *Meyerbeer*.
 Dinorah .. Miss JOHNSTONE.
 Holl .. Mr. FRANK H. MORTON.
 Correntino .. Mr. G. COMBE WILLIAMS.
 Prompter .. Mr. G. C. WILLIAMS.
 Accompanist .. Mr. FRANK IDLE.
 Dramatic Director Mr. GUSTAVE GARCIA.
 Musical Director Mr. ETORE FIORI.

MR. ARTHUR TAYLOR gave a Concert at Steinway Hall, on the 21st ult. He was assisted by Mesdames Clara Samuell and Osborne Williams, Messrs. Max Heinrich and Charles Chilley as vocalists, and Messrs. Tivadar Nachèz, Clement Hann, and Benno Schönberger as instrumentalists.

EVILL PRIZE; awarded to Edwin Houghton. Examiners: Miss Anna Williams, Miss Liza Lehmann, and Mr. Henry F. Frost (Chairman).

STERNDALE BENNETT SCHOLARSHIP; awarded to Ernest Skipsey. Examiners: Messrs. Oscar Beringer, F. Corder, Tobias A. Matthay, F. Westlake, and Walter Macfarren (Chairman).

THE MAAS PRIZE; awarded to Edwin Houghton. Examiners: Messrs. C. Lyall, E. Bevignani, and W. A. Barrett (Chairman).

LLEWELYN THOMAS PRIZE; awarded to Miss Emily Squire. Examiners: Misses Anna Williams, Liza Lehmann, and Mr. H. F. Frost (Chairman). Mrs. Florence Bethell was highly commended by the examiners and Miss Clara Surgey commended.

PAREPA-ROSA SCHOLARSHIP; awarded to Miss Edith Mary Hands. Examiners: Messrs. Fiori, Randegger, Oswald, Walker, and Manuel Garcia (Chairman).

R.A.M. Club.

A SOCIAL meeting was held in the Concert Room of the Academy, on the 16th instead of the 21st ult., as previously announced, and a good number of Professors and Old Students was present, including, among others, Messrs. Beringer, W. H. Cummings, Curwen, Davenport, Evers, Myles Foster, McNaught, W. Nicholl, Chas. E. Stephens, Meadows White, Q.C., and T. Wingham. In the course of the evening Mr. W. H. Cummings, at the request of the Club Committee, addressed a few words to those present, and felicitously alluded to the great benefit that must result from the establishment of such a Club. He was loudly cheered when he expressed a hope that some day it would be able to afford premises of its own, which should always be at the service of Members.

Dr. Bridge and Dr. Martin, who had been invited to be present as guests of the Club, were unavoidably absent.

Answers to Correspondents.

EDITH HARPER.—Under consideration.
 EB. PROUT.—Received with best thanks. Hope to print next month.
 AD. SCHLOESSER.—Will communicate with you later.

Subscribers are respectfully informed that all subscriptions are payable *in advance*. No copy of the paper can be delivered unless this condition be complied with.

What our Old Students are doing.

THE first performance in Scotland of Dr. Mackenzie's "Dream of Jubal" was given by the Dundee Choral Union on the 11th ult.

MR. GORING THOMAS'S "Nadeshda" was produced at Breslau on the 12th ult. with great success.

MR. F. CORDER has been appointed Conductor of the orchestral practices and Concerts at Trinity College, London.

MISS SUSEDTA FENN'S annual Concert came off on the 22nd ult. at Brixton Hall.

MR. J. PERCY BAKER will read a paper on "The Study of Musical Form" at the College of Organists, on the evening of the 13th inst.

MDLLE AGNES JANSON, assisted by several eminent artists, gave an Evening Concert at Steinway Hall on the 30th ult.

THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF EDINBURGH AND PRINCESS LOUISE were present at the performance of Sir Arthur Sullivan's "Golden Legend" at the Albert Hall on the 23rd ult., under Mr. Barnby's direction. Two of our old students, Mr. Ben Davies and Mr. Henry Pope, also acted as soloists on the occasion.

MISS DORA BRIGHT, who has lately been gaining laurels on the Continent, gave a Chamber Concert at Princes' Hall on the 23rd ult., being assisted by Mr. J. T. Carrodus, Miss Cecilia Gates, and Mr. Ed. Howell as instrumentalists, and by Madame Clara Samuel and Mr. Arthur Thompson as vocalists.

MISS WINIFRED ROBINSON'S annual Concert came off at Princes' Hall on the 28th ult. She was supported by the following "old students"—Miss Hilda Wilson, Miss Dora Bright, Mr. Gerald Walenn, Miss Cecilia Gates, and Mr. W. E. Whitehouse. Mr. H. Lane Wilson acted as accompanist.

MISS HILDA WILSON has announced three Vocal Recitals at Steinway Hall, the first of which was given on the 22nd ult., and consisted of an excellently selected and arranged programme. The second and third Recitals will be given on Tuesday afternoon, the 20th inst., a three, and Tuesday evening, the 6th inst., at eight. Miss Wilson is assisted by her sister, Miss Agnes Wilson, and her brothers, Mr. W. Stroud Wilson and Mr. H. Lane Wilson.

MR. CHARLES WILKES, A.R.A.M., conducted a performance of Mendelssohn's "St. Paul," given by the Guildford Choral Society, on the 23rd ult. The choruses were sung with excellent spirit, and the orchestra, led by Mr. Gerald Walenn, was thoroughly efficient. The solos were chiefly in the hands of Miss Armriding (soprano), Mr. Houghton (tenor), and Mr. Musgrave Tufnail (bass), all of whom did their work very well indeed.

MR. GUSTAVE SLAPOFFSKI, formerly a pupil of M. Sainton at the Royal Academy, has been

earning much praise during the last few seasons as leader of the orchestra in the Carl Rosa Opera Company. He was also very successful as solo violinist last summer with Miss Fanny Moody's Concert Party.

MR. VALENTINE MARRIOTT announces his next Concert at the 19th Century Art Galleries, Conduit Street, W., for Saturday evening, the 17th inst., at 8.30, under the patronage of Dr. Mackenzie. He will be assisted by Mdlle. Noemi Lorenzi, Mr. Dyed Lewys, Mr. Harold Savery, Miss Mathilde Wolff, Mrs. Cannon, Miss Emmi Bombach, Messrs. H. Channell, Prosper Burnett, and others. A MS. Quartet, composed by Prosper Burnett, is to be played for the first time in London, and works by Mackenzie, &c.

[Matter intended for this column should have "Old Students' Corner" written on outside of envelope.]

Musical Calendar for May, 1890.

TUESDAY, 6.

Miss Hilda Wilson's Second Vocal Recital, Steinway Hall, at 8. . . . Mr. Lawrence Kellie's Vocal Recital, Steinway Hall, at 3.

WEDNESDAY, 7.

Young People's Orchestral Concert, St. James's Hall, at 3.

THURSDAY, 8.

Philharmonic Concert, St. James's Hall, at 8.

FRIDAY, 9.

M. Paderewski's Recital, St. James's Hall, at 8.

SATURDAY, 10.

Fortnightly Concert, R.A.M., at 8. . . . Bach Choir, St. James's Hall, at 3.

MONDAY, 12.

Richter Concert, St. James's Hall, at 8.30.

WEDNESDAY, 14.

Patti Concert, Royal Albert Hall, at 8. . . . Miss Isabelle Thorpe-Davies' Second Annual Concert, Steinway Hall, at 8.

FRIDAY, 16.

Herr Stavenhagen's Recital, St. James's Hall, at 3.

MONDAY, 19.

Mr. Aguilar's Recital, St. James's Hall, at 3. . . . Richter Concert, St. James's Hall, at 8.30.

TUESDAY, 20.

M. Paderewski's Recital, St. James's Hall, at 3.

THURSDAY, 22.

Philharmonic Concert, St. James's Hall, at 8.

SATURDAY, 24.

Fortnightly Concert, R.A.M., at 8.

THURSDAY, 29.

M. Paderewski's Recital, St. James's Hall, at 3.

SATURDAY, 31.

Patti Concert, Royal Albert Hall, at 3.

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4.	Air with Variations in G	3 0	Beethoven	4 0	39. Duet in D	A. Diabelli 5 0
5.	Andante Cantabile (Op. 51, No. 2)	4 0	Beethoven	3 0	40. Edelweiss	G. Lange 3 0
6.	Beatrice di Tenda	3 0	Beyer	3 0	41. Ernani, Grand Fantasia	F. Beyer 4 0
7.	Bird Waltz	2 6	Panormo	2 6	42. Fairy Wedding, Waltz	J. W. Turner 3 0
8.	Blumenlied	3 0	G. Lange	3 0	43. Feenreigen Waltz (Fairies' Waltz)	Reissiger 2 6
9.	Carnival de Venice	4 0	Oesten	4 0	44. Gipsy Rondo	Haydn 3 0
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14.	Grand March	4 0	C. D. Blake	4 0	49. Rêverie in G (Op. 31)	Henri Rosellen 3 0
15.	Handel's Harmonious Blacksmith		C. J. Watkinson	3 0	50. Rondeau Villageois (Op. 122)	J. H. Hummel 4 0
16.	Heimliche Liebe (Gavotte)	3 0		51. Rondo Grazioso (Op. 51, No. 1)	Beethoven 4 0	
17.	Herzeleid	3 0	J. Resch	3 0	52. Silvery Waves	A. P. Wyman 4 0
18.	Home, Sweet Home	4 0	G. Lange	3 0	53. Sonata in C	H. Enkhausen 3 0
19.	Il Corricolo (Galop)	3 0	Thalberg	4 0	54. Sonata in F	Mozart 4 0
20.	In my Cottage near the wood	3 0	Durand de Grau	3 0	55. Sonata in F	Fred. Kuhla 3 0
21.	Kelvin Grove, Air with Variations	3 0	M. Holst	3 0	56. Sonata in G (easy)	Beethoven 3 0
22.	La Châtelaine	3 0	J. C. Nightingale	3 0	57. Sonata (Op. 49, No. 1), in G minor	Beethoven 3 0
23.	La Noce du Village	3 0	A. Le Duc	3 0	58. Sonata (Op. 49, No. 2), in G	Beethoven 3 0
24.	La Matinée Rondo	3 0	Léfebure-Wély	3 0	59. Stephanie Gavotte	A. Czibulka 3 0
25.	La Prière d'une Vièrge	4 0	Thecla Badarzewska	2 6	60. Swiss Air with var.	Beethoven 3 0
26.	L'Argentine	4 0	E. Ketterer	4 0	61. Tarantelle in A flat	H. Heller 3 0
27.	La Rosée du Soir, Morceau de Salon	4 0	F. Spindler	4 0	62. The Murmuring Stream (Idyll)	Mendelsohn 3 0
28.	La Sympathie	3 0	O. Comettant	3 0	63. The Wedding March	Kleber 3 0
29.	Le Désir, Pensée Romantique	2 6	Henri Cramer	2 6	64. The Signal March	C. Voss 2 6
30.	Les Cloches du Monastère	3 0	Léfebure-Wély	3 0	65. Une Petite Fleur	Carl Faust 3 0
31.	Maiblume (Mélodie)	3 0	T. Oesten	3 0	66. Violetta, Polka Mazurka	F. Beyer 3 0
32.	Mazurka Brillante (Marie)	3 0	Talexy	3 0	67. Russian Air	F. Beyer 3 0
33.	Mélodie in F	3 0	Rubinstein	3 0	68. Chansonnette de Titoff	F. Beyer 3 0
34.	Mermaids' Song (Oberon)	3 0	T. Oesten	3 0	69. The Robin's return	Fisher 3 0
35.	Mocking Bird	4 0	Hoffmann	4 0	70. Fairyland Waltz	Warren 2 0
					71. The Mountain Belle	Kinkel 3 0

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11.	" 2, in C	3 0	40. " " 5, in C		3 0
12.	" 3, in D	3 0	41. " " 6, in A		3 0
13.	Vivace, in C major	3 0	42. " " 7, in A		4 0
14.	Dussek's L'Adieu	4 0	43. " " 8, in C		4 0
15.	Sonata, in B flat	4 0	44. Polacca in F major		3 0
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17.	" 2, in A flat	4 0	46. " 2, in G		4 0
18.	Allegro, in A major	3 0	47. " Romance in A flat		3 0
19.	Handel's Allegros, No. 1, in F major	3 0	48. First Movement from the Sonata in D major		3 0
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21.	" 3, in G major	3 0	50. Paradies Gigue, in F major		3 0
22.	Gigue, No. 1, in D minor	3 0	51. Toccata, in A major		3 0
23.	" 2, in G major	3 0	52. Steibelt's Rondos, No. 1, in F major		3 0
24.	Air, in G major	3 0	53. " " 2, in B flat		3 0
25.	Allemande, in B major	3 0	54. " " 3, in C major		3 0
26.	Courante, in G major	3 0	55. Allegro in C major		3 0
27.	Fugue, in F major	3 0	56. Allegro Assai in C major		3 0
28.	Presto, in D minor	3 0			
29.	Prelude in G major	3 0			

To be continued.

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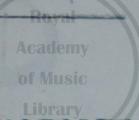
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<i>c</i> 1.	Sonata in G ..	Haydn 4 0		<i>b</i> 63.	Schlummerlied (Op. 124) ..	Schumann 3 0
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<i>c</i> 9.	Echo (from the Partita in B minor) ..	Bach 2 6		<i>b</i> 70.	Andante (Op. 35) ..	Beethoven 4 0
<i>d</i> 10.	Sonatina in F (Op. 38) ..	Clementi 4 0		<i>c</i> 71.	Rondo Scherzo (from Sonata, Op. 45, No. 1) ..	
<i>d</i> 11.	Sonatina in F ..	Beethoven 3 0				Dussek 4 0
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<i>b</i> 13.	Prelude and caprice in C minor (2nd Partita) ..	Bach 4 0		<i>c</i> 73.	Fantasia in C ..	Haydn 4 0
<i>c</i> 14.	Sonata in E minor ..	Haydn 5 0		<i>b</i> 74.	Polonaise in A (Op. 40) ..	Chopin 3 0
<i>c</i> 15.	L'adieu ..	Dussek 3 0		<i>a</i> 75.	Sonata in A (No. 31) ..	Scarlatti 3 0
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<i>c</i> 23.	Souvenir ..	Schumann 2 0		<i>b</i> 83.	Allemande in B flat (1st Partita) ..	Bach 3 0
<i>c</i> 24.	Allegro, sarabande, and passacaille in G minor (7th Suite) ..	Händel 4 0		<i>a</i> 84.	Andante and Rondo capriccioso (Op. 14) ..	Mendelssohn 4 0
<i>b</i> 25.	Gavotte and Musette in D minor (Suites Anglaises, No. 6) ..	Bach 3 0		<i>b</i> 85.	Allegro brillante in D (\$Studies, No. 5) ..	Cipriani Potter 3 0
<i>b</i> 26.	Allegro con brio in E flat (from Sonata, Op. 13) ..	Humel 4 0		<i>a</i> 86.	Ballade in A flat (Op. 47) ..	Chopin 5 0
<i>b</i> 27.	Sonata in D (No. 10) ..	Paradies 4 0		<i>b</i> 87.	Præambulum in G (5th Partita) ..	Bach 3 0
<i>b</i> 28.	Deux romances in B flat and E flat ..	Steibelt 3 0		<i>a</i> 88.	Novellette in E (Op. 21, No. 7) ..	Schumann 3 0
<i>c</i> 29.	Presto in A flat (from Sonata, No. 6) ..	Haydn 3 0		<i>c</i> 89.	Sonata in C (Unfinished) ..	Beethoven 4 0
<i>c</i> 30.	Sonata in C (Op. 53) ..	Woelfl 5 0		<i>b</i> 90.	Allegro vivace (Kraftig und feurig) (Op. 7, No. 3) ..	Mendelssohn 4 0
<i>c</i> 31.	Saxon air with variations ..	Dussek 4 0		<i>b</i> 91.	Impromptu in G flat (Op. 51) ..	Chopin 4 0
<i>c</i> 32.	Passpied (Partita in B minor) ..	Bach 2 0		<i>c</i> 92.	Gavotte and Musette in G minor (Suites Anglaises, No. 3) ..	Bach 3 0
<i>c</i> 33.	Two minuets in G and E flat ..	Beethoven 3 0		<i>c</i> 93.	Allegretto in F minor (Op. 94, No. 3) ..	Schubert 3 0
<i>b</i> 34.	Rondo brillant in B flat (Op. 107) ..	Humel 4 0		<i>b</i> 94.	Nachtstück in F (Op. 23, No. 4) ..	Schumann 3 0
<i>b</i> 35.	Toccata in A (from Sonata, No. 6) ..	Paradies 3 0		<i>a</i> 95.	Momento capriccioso (Op. 12) ..	Weber 4 0
<i>b</i> 36.	Gigue in F sharp minor (Suite, No. 6) ..	Händel 2 0		<i>a</i> 96.	Fantasia in F sharp minor (Op. 28) ..	Mendelssohn 6 0
<i>b</i> 37.	Invitation pour la valse (Aufforderung zum Tanze) ..	Weber 4 0		<i>b</i> 97.	Allegro con fuoco (Studies, No. 1) ..	Cipriani Potter 3 0
<i>c</i> 38.	Minuet and Trio in E flat ..	Beethoven 3 0		<i>c</i> 98.	Menuet du Carême ..	Dussek 3 0
<i>c</i> 39.	Sonata in E ..	Paradies 4 0		<i>a</i> 99.	Nocturne in F sharp (Op. 15, No. 2) ..	Chopin 3 0
<i>b</i> 40.	Nocturne in E flat (Op. 9, No. 2) ..	Chopin 2 0		<i>b</i> 100.	Menuetto in G (5th Partita) ..	Bach 3 0
<i>c</i> 41.	Aria (4th Partita) ..	Bach 2 0		<i>b</i> 101.	Menuetto in F sharp minor, from Sonata (Op. 6) ..	Mendelssohn 3 0
<i>b</i> 42.	La galante, rondo (Op. 120) ..	Humel 5 0		<i>b</i> 102.	Romanza in F sharp (Op. 28) ..	Schumann 3 0
<i>b</i> 43.	Rondo brillant in E flat (Op. 62) ..	Weber 4 0		<i>b</i> 103.	Menuetto capriccioso, from Sonata in A flat (Op. 39) ..	Weber 4 0
<i>c</i> 44.	Wiegenliedchen (Op. 124) ..	Schumann 2 6		<i>b</i> 104.	Variations on a Russian air ..	Beethoven 5 0
<i>b</i> 45.	Aria con variazioni in A (Op. 107, No. 3) ..	Humel 4 0		<i>b</i> 105.	Valse in D flat (Op. 64, No. 1) ..	Chopin 3 0
<i>b</i> 46.	Octave study ..	Steibelt 3 0		<i>b</i> 106.	Valse in C sharp minor (Op. 64, No. 2) ..	Chopin 3 0
<i>c</i> 47.	Two minuets (1st Partita) ..	Bach 2 6		<i>b</i> 107.	Novellette in F (Op. 21, No. 1) ..	Schumann 3 0
<i>a</i> 48.	Polonaise in C (Op. 89) ..	Beethoven 4 0		<i>a</i> 108.	Prelude and Fugue in E minor (Op. 35, No. 1) ..	Mendelssohn 4 0
<i>b</i> 49.	Prelude and Fugue in D (Op. 35, No. 2) ..	Mendelssohn 4 0		<i>a</i> 109.	Vivace con celerità (Studies, No. 3) ..	Cipriani Potter 3 0
<i>c</i> 50.	Gigue in B flat (1st Partita) ..	Bach 3 0		<i>c</i> 110.	Sonata in C ..	Scarlatti 3 0
<i>b</i> 51.	Marche funèbre (from Sonata, Op. 35) ..	Chopin 3 0		<i>b</i> 111.	Mai, lieber Mai ..	Schumann 3 0
<i>a</i> 52.	Grand Polonaise in E flat ..	Weber 4 0		<i>b</i> 112.	Prelude in D flat (Op. 28, No. 15) ..	Chopin 3 0
<i>c</i> 53.	Tempo di ballo ..	Scarlatti 2 0		<i>c</i> 113.	Canzonetta in G minor ..	Dussek 3 0
<i>c</i> 54.	Rondo pastorale (from Sonata, Op. 24) ..	Dussek 4 0		<i>a</i> 114.	Caprice in A minor (Op. 33, No. 1) ..	Mendelssohn 4 0
<i>b</i> 55.	Arabesque (Op. 18) ..	Schumann 4 0		<i>b</i> 115.	Romanza in F minor (Sonata, Op. 125) ..	Spoerh 3 0
<i>b</i> 56.	Six variations on an original theme in F (Op. 34) ..	Beethoven 4 0		<i>b</i> 116.	Valse in A minor (Op. 34) ..	Chopin 3 0
<i>b</i> 57.	Variations in F minor ..	Haydn 4 0		<i>b</i> 117.	Fröhliche Zeit ..	Schumann 3 0
<i>b</i> 58.	Grand valse in E flat (Op. 18) ..	Chopin 4 0		<i>b</i> 118.	Allegro moderato in C (Studies, No. 1) ..	Steibelt 3 0
<i>b</i> 59.	Impromptu in B flat (Op. 142, No. 3) ..	Schubert 4 0		<i>a</i> 119.	Nocturne in D flat (Op. 27, No. 2) ..	Chopin 3 0
<i>a</i> 60.	Polacca brillante in E (Op. 72) ..	Weber 4 0		<i>a</i> 120.	Prelude and Fugue in F minor (Op. 35, No. 5) ..	Mendelssohn 4 0
<i>b</i> 61.	Bagatelle in E flat (Op. 33, No. 1) ..	Beethoven 3 0				
<i>a</i> 62.	Il moto continuo (from Sonata, Op. 24) ..	Weber 4 0				

SELECTED, EDITED, AND FINGERED BY

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The Overture.

A MONTHLY MUSICAL JOURNAL
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First Lessons.

Now we are going to be serious, for a first lesson is a really serious matter. It used not to be so considered, when beginners were invariably entrusted to the care of a governess or a mamma who had not the ghost of an idea what teaching involved. The great and priceless boon conferred on the public by the modern fashion of universal examination is that the proportion of good teachers—or, at least, well-informed teachers—is steadily increasing. This is distinctly proved by the junior candidates in our public examinations (not only musical) showing themselves comparatively superior to the seniors. We do not mean to say that *all* teaching has improved, far from it; but during the last ten years teaching has been studied as an art, and instead of the simple old procedure of giving pupils a study and a piece and letting them smear through the one and fight through the other, it is now not at all uncommon to find teachers insisting upon whatever is done being *understood*, from the production of the voice to the playing of a fugue. This thoroughness on the part of teacher and pupil which used to be reserved for “finishing lessons” (save the mark!) should, of course, characterise the most elementary instruction. Alas, that this is not always possible! The ideal course of instruction for a youthful music pupil is as follows: The notes of the eleven-lined stave (beginning in the middle) should be taught as soon as the child knows its letters—say at the age of four or five. The child should then learn to sing at sight, not only melodies, which are but too quickly learnt by ear, but exercises on intervals. Kindergarten games for awakening a sense of rhythm should accompany, or even precede this course of instruction, which need never be pursued for more than ten or fifteen minutes at a stretch. Next, an instrument should be learnt, *and this should be anything but the piano*. The first gigantic difficulty which a child is set to grapple with on this instrument—which it fails to master for years and in some cases for ever—is the playing separate things with the two hands, involving a duplex action of the brain which is beyond its power. Next, the student

should learn to harmonize well-known tunes with the three principal chords of the key, and thus get a practical (but as yet no theoretical) knowledge of the rudiments of music. When the piano is at last attacked (at the age of twelve or so) the child should not, for the whole of the first year, be allowed to practise alone, and these first painful hours should be made interesting by every device the teacher can invent. This, we say, is the ideal course of early instruction, which can seldom be thoroughly carried out under the lax discipline prevailing in most English families. Yes, indeed, in learning an art, as in most things, the first lessons are everything. How many pupils do we not find with ruined voices, hopeless bow-arms, powerless fingers, all for want of sound early teaching! Now let us look at the other end—the teacher. He probably never gauges the amount of his own knowledge until he begins to teach. Few among us but look back with an uncomfortable hot sensation to the day we gave the first real lesson. The writer's own personal recollections of that hour are peculiarly painful, the only comforting after-reflection having been that at last all our vague knowledge had suddenly acquired definiteness and boundaries, though the latter were far narrower than we could have believed. The next disagreeable experience of the young teacher is the amazing badness of his first pupils. A little modest reflection will show him the unlikelihood of talented or advanced students coming to take lessons of a raw hand, and he must simply put up with this trial. He cannot afford, either, to be brutally frank with the hopeless (even if he were competent to distinguish them, which he is not), and bid them sell their piano and buy a type-writer; but he must give his freshest energies and most earnest help to just the very class least capable of appreciating his devotion. Yet let him be of good cheer; if he really has ability and earnestness these qualities cannot fail eventually to earn him a reputation and a means of livelihood. Except in one case. We know an instance of a well-educated young musician settling down in a remote provincial town where the highest form of music conceivable by any of the inhabitants was a waltz or quadrille. What was he to do? To raise them to an appreciation of higher things was simply impossible: they declined to be raised. To descend to their level was equally impossible to this particular individual (strange creature!), and the only other possible

course—to migrate to a more favourable spot—was, for pecuniary reasons, out of his power. This young man therefore—we do not say necessarily—went to the bad. This is an extreme case, but it reminds us that there is a side to teaching which is persistently ignored by most writers on the subject. What is to be done with that large class of flabby beings who expect the teacher to do all the work while they remain absolutely passive? Of course a clever and enthusiastic teacher will contrive to stir up a certain proportion of these poor things into at least temporary activity, but what are we to do with the hopelessly deficient? Would that there were a noble lady philanthropist to take them into a musical laundry, as is being done with another class of helpless creatures! But we have them always with us, and the way we solve the problem is a trade secret which the young teacher must learn for himself. Yet remember that it is the lack of system and discipline which has made these hopeless ones what they are, which only shows how vitally important are the first lessons.

Passing Notes.

THE Italian Opera season has begun, and Mr. Harris has wisely spared himself the useless expense of a formal prospectus. Intending subscribers are perfectly well aware that they will hear the brothers De Reske, and that the operas of "Faust," "Carmen," and "Lohengrin" will be repeatedly performed. No additional information would interest them in the slightest degree.

Not even the following. An opera called "Esmeralda," written by an English composer, not wholly unknown to fame, and played constantly all over the country, will be translated into Italian and produced as a novelty at Covent Garden. But do not misunderstand us; it will not be *played* in Italian. Oh, no! this being an English work produced at the Italian Opera, the book of words will be Italian, but it will be *sung* in French. Do you ask why. How very obtuse you are! Because the principal singers are Polish and American, of course, and the Conductor—well, we are really not certain as to *his* nationality—say Spanish.

BUT who cares for these things? The public and the critics are alike unaware that in the Carl Rosa English Opera Company it is not at all an uncommon thing to hear

half the chorus singing English and the rest Italian, while the principal singers lapse occasionally into whatever language—French, German, or American—comes most natural to them. Then why not adopt Volapük once and for all?

MEANWHILE the daily papers utter the annual crow of triumph: "Who says that Italian Opera is dead?" Well, we do, most emphatically. Moreover, we assert that if there ever was a feeling for opera—Italian or otherwise—it has now absolutely ceased to exist. People go to hear great singers—they always did and always will—people go to see elaborate *spectacles*—the lowest of all tastes—and people go to hear the best of good music, when it has been forced down their throats for awhile; but for opera as a form of art very few people care. Why, even in the few works which seem to awaken interest, see how superficial that sympathy is! During the touching farewell of "Lohengrin," the glorious prison scene in "Faust," the thrilling last act of "Carmen," the grandest situations are disregarded, and the finest music rendered inaudible by the stampede of an audience to whom "avoiding the crush" is a matter of infinitely greater moment than any enjoyment which art can bestow. This is an old, old reproach; but let us never tire of uttering it until Philistines—or opera—be improved off the face of the earth.

THERE is a well-known paragraph which every now and then goes the round of the papers containing a calculation by Sir James Paget as to the number of will-transmissions effected by the brain during the performance of a piece of music. Calculating that to play every note involved (at the rate of twenty-four per second), at least three distinct muscular movements, and that each movement was willed to take place in a certain spot, with a certain force, at a certain time, and with a certain duration, there were seventy-two movements with four distinct qualifications in each second. The learned physician continues: "And all of these were conditional on consciousness of the position of each hand and each finger before it was moved, and of the sound and force of each touch when it was moved, Added to that, all the time the memory was remembering each note in its due time and place, and was exercised in the comparison of it with others that came before. So that it would be fair to say that there were not less than

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200 transmissions of nerve force to and from the brain outward and inward every second, and during the whole of that time judgment was being exercised as to whether the music was being played better or worse than before, and the mind was conscious of some of the emotions which the music was intended to inspire."

Now, the wonders of the brain's manifold action are quite astonishing enough without being exaggerated like this. Surely every one knows there is such a thing as automatic action of the muscles! Whatever movement or series of movements, however complex, they have been long accustomed to perform, they learn to repeat unerringly with only the most general intimation and slight supervision from the brain. You tell your hand to perform a scale, and whether that command is given in words or by any written signs describing minutely the speed, style, loudness, &c., of that scale, the series of muscular movements which has been gone through in all its possible variations thousands of times during a period of perhaps many years, now again takes place with but *one* transmission of nerve-force instead of—as might be thought—a number of simultaneous messages to different muscles. This automatic action of the muscles is a marvellous thing enough, but the mechanical process described above would be a practical impossibility, for even electricity takes time in transmission, and Sir James Paget's calculations far understate the number of actions involved in playing a rapid pianoforte passage. And it may be added—now this is a staggerer!—that this marvel may be, and has been, performed by a man in his sleep, either natural or hypnotic; also by an idiot—we allude to the negro boy, Blind Tom.

By an error, for which the object would perhaps not thank us, we included Mr. à'Beckett's name among the critic-librettists last month. In the latter capacity no man has distinguished himself more; in the former he is sackless and bloodless. In other words, Mr. à'Beckett is not and never has been a musical critic.

EVERY one will remember the man in the fable whose readiness to hear and act on suggestions from whatever quarter they came, brought him at last to carrying the donkey which should have carried him; still we, believing with General von Caprivi

that some good thing may come even ^{out of} _{in this} Nazareth, are willing to take the risk, and mend our errors by whomsoever they are pointed out. A grave charge has been brought against us. It is said we take cognisance only of instrumental music and players to the detriment of vocal music and singers. If this is to some extent true, we must plead our youth in extenuation, which is a fault we are mending every day. This is perhaps a little like Lamb's famous excuse—that he made up for coming so late by going away very early; but we promise our readers that the two faults having been together in their lives, in their deaths shall not be divided. We are making arrangements to do justice to vocal music, the beginnings from whence all other music is sprung.

Notes on Bach's Forty-eight Fugues.

By EBENEZER PROUT, B.A.

It has often occurred to me lately, to wonder how many out of the dozens (perhaps scores) of Royal Academy students, who every year work at Bach's Forty-eight Preludes and Fugues, really see any beauty in them. To a considerable number—possibly to a large majority—of those who practise them, it is to be feared that they appear nothing more than ingenious musical puzzles, wonderful combinations of counterpoint put together with consummate skill, but possessing little more real musical value than Czerny's exercises. I have often heard Bach's music played in a manner which reminded me forcibly of De Lenz's description of an amateur's playing of Beethoven—"like a mouse running over the floor of a grand Gothic cathedral, and understanding nothing of the magnificent architecture by which he is surrounded."

I have no doubt that I shall surprise many of my readers when I frankly confess that though I have known Bach's "Wohltemperirtes Clavier" for some thirty-five years, it is only within the last few months that I have really appreciated its beauties. Even now I cannot say that I have exhausted them; for Bach is like Shakespeare in this respect, that each fresh reading reveals some new points which one had overlooked before. The notes which I propose to give the readers of THE OVERTURE must therefore be taken, not in any way as a complete analysis of the fugues, but merely as pointing out a few of the special features of each, so that students

may at least be able to practise them intelligently, and with some degree of appreciation.

The confession I have made in the last paragraph seems to require a little explanation. I hope, at no very distant time, to write a text-book on Fugue; and, as a preliminary study for that work, and to obtain a more perfect insight into fugal construction, I have been lately occupying my leisure hours, which are not very numerous, by putting the whole of the Forty-eight fugues into score, and analysing each one. In doing this, many of them have presented themselves to me in an entirely new aspect. In many of the fugues it is extremely difficult to follow clearly the motion of the middle voices, not only because of the frequency with which the parts cross, but also because these middle voices are written sometimes on the upper and sometimes on the lower staff. But as soon as the fugues are put into score, the whole construction becomes perfectly clear, and I am quite convinced from my own experience that it is only in this way that it is possible to obtain a full insight into the beauties of these glorious works. Lest anyone should be deterred from the labour involved by thinking it tedious, let me add that I do not remember ever having undertaken any task which proved more interesting, nay, fascinating. Night after night I have sat up scoring these fugues till past midnight, from the mere fact that I was so absorbed in my work that I thought nothing about how time was going.

What wonderful, boundless variety there is in these works! When one really gets to know them well, it is found they differ from one another quite as much as Beethoven's sonatas. There is not one of the whole forty-eight which has not its own special characteristics, differentiating it from all its companions; and anyone who is familiar with them would no more confound the Fugues in C sharp major (No. 3) and F sharp major (No. 13)—I select two which are somewhat similar in character—than he would confound Beethoven's Sonata in C minor (Op. 10, No. 1) with the "Pathétique" in the same key.

In the notes on the fugues which I am going to give our readers, I shall assume a general knowledge of the technical terms used in fugue—subject, answer, counter-subject, stretto, &c.; but should they be unacquainted with the precise meaning of these and other words used, I would refer them to Mr. Higgs' excellent little book on

"Fugue" published in Novello's series of Primers. It will also assist them, before attempting to follow the analyses, to number all the bars for reference, unless they happen to have Kroll's edition of the "Forty-eight" (published by Peters), in which every fifth bar is numbered.

And now, without further introductory remarks, let us come to the fugues themselves:—

No. 1.—*C major*, C, 27 bars (4 voices). The subject ends on the first semiquaver of the third crotchet in bar 2. The answer is *real*, and there is no regular counter-subject. In the exposition (bars 1—6) the order of entry is exceptional, the third voice (the tenor) entering with the answer instead of the subject, and the bass subsequently giving the subject instead of the answer. At bar 7 is a counter-exposition, the subject being now given to the treble, which before had the answer. The first *stretto* is seen in the same bar. The special characteristic of this fugue are the great number of *stretti*, which from bar 10 to the end are almost incessant, and the entire absence of episode, which forms so prominent a feature in the majority of fugues.

No. 2.—*C minor*, C, 31 bars (3 voices). The subject extends to the first semiquaver of the third bar. The answer is *tonal*, and there is a regular counter-subject, beginning at the third semiquaver of bar 3, and finishing on the crotchet G in bar 5. Before the entry of the third voice is a *codetta* (bars 5, 6), formed from the first notes of the subject, treated sequentially and accompanied by the first part of the counter-subject in contrary motion. There are four episodes (bars 9 and 10, 13 and 14, 17 to 19, and 22 to 26), all of which should be carefully examined. Note how the bass of the first episode (bars 9, 10) is taken by contrary motion as the treble of the second (bars 13, 14); also observe in the two lower voices of bars 17 and 18, the inversion at the twelfth of the codetta, bars 5, 6. The fugue contains neither counter-exposition nor *stretto*.

No. 3.—*C sharp major*, C, 55 bars (3 voices). The subject ends on the first note of the third bar. It may be remarked here that Bach almost invariably ends a subject on an accented note of the bar, unless such a note is an auxiliary note, in which case the last note of the subject comes one beat later. (See fugues, Nos. 37 and 40). The answer to the present fugue is *tonal*. There is a regular counter-subject, commencing on

the third crotchet of bar 3, and extending to the first note of bar 5. A special feature of this fugue is the importance and variety of its episodes, of which there are six—viz., bars 7-10, 12-14 (a free inversion of the preceding episode), 16-19 (a sequential extension of bar 9), 22-24 (made from the commencement of the subject), 28-42 (an unusually long episode, deserving careful analysis. Let my readers compare it with the preceding episodes of the same fugue), and bars 48-51 (a transposition to the fifth below of the first episode, with some modifications). Like No. 2, this fugue contains no *stretto*.

No. 4.—*C sharp minor*, **C**, 115 bars (5 voices). One of the longest, and unquestionably one of the finest of the Forty-eight. The subject, consisting of the first five notes, has a *real* answer, and two regular counter-subjects, neither of which appears in the first exposition. Note at bar 12 the irregular answer given by the second treble. The first counter-subject appears for the first time at bar 36, and the second at bar 49. The beginning and end of both counter-subjects are sometimes varied. In the latter half of the fugue the subject and the two counter-subjects are almost continuously worked together in triple counterpoint. For this reason, this fugue is often described as a “fugue on three subjects,” a designation which is only accurate when the three subjects are announced *together*, at the commencement of the fugue. The very close *stretto*, from bar 92 onwards, deserves special attention; but there is so much crossing of the parts that this fugue will be found very difficult to analyse accurately without first putting it into score.

No. 5.—*D major*, **C**, 27 bars (4 voices). A short and interesting, but irregularly constructed fugue. The subject ends on the first note of bar 2; the answer is *real*, and there is no counter-subject. The peculiarity of this fugue is, that from bar 16 to the end the subject never appears in a complete form in any of the voices. The successive entries of the demisemiquaver figure in all the voices, at bar 20, have something of the look of a *stretto*; but the fragment of the original subject here used is too small to admit of its being so considered. In spite of its irregularity of form, there is great unity of character about this little fugue.

No. 6.—*D minor*, 3-4, 44 bars (3 voices). A fugue containing some new features. The subject extends to the first note of bar

3; the answer is *real*, with a regular counter-subject. Note that when the subject enters in the bass (bars 6, 7), the counter-subject is divided between the two upper voices, it being in the treble in bar 6, and the alto taking it up at bar 7. Both the subject and the counter-subject are seen in an altered form in bars 8, 9. It should also be remarked that the subject is often used with a major instead of a minor third (see bars 13, 18, 21, 34). In this fugue we find for the first time the subject treated by inversion. This is first seen at bar 14, where the subject announced by the treble in the preceding bar is answered by the alto in contrary motion. In the continuation of the fugue the subject is found nearly as often in its inverted as in its direct form. After the first exposition all subsequent entries of the subject, excepting that in bar 34, are answered in *stretto* at a distance of one bar. There are four episodes (bars 10-12, 25-27, 31-33, and 36-39), all of which are formed from the counter-subject. It will be profitable for the student to examine these episodes in order to see how much variety can be obtained from a few notes. Bach's thematic developments in the episodes of his fugues are worthy of comparison with Beethoven's use of the same device in the “free fantasias” of his sonatas and symphonies.

(*To be continued*).

Academy Ballads—III.

ONLY A SECOND STUDY.

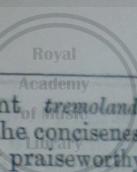
SHE was a promising pianist,
A regular dab with the pedals;
She had musical taste and a supple wrist,
Both silver and bronze were her medals.
But she shirked her singing and harmony
(Merely crammed for examination),
She was too obtuse to perceive the use
Of an all-round education.

[*Spoken*.—Excusing herself like this,
don't you know]—

“Oh, Tenterden Street is wet and muddy,
And singing is only my second study!”

2

He was a tenor of talent rare,
With an *ut de poitrine* that was splendid
He had voice and expression and beautiful
hair,
Which he curled, as most young tenors
then did.



But he could not play his accompaniments
(With the keyboard was scarce acquainted);
There were crowds of girls, who, for love of
his curls,

Would play them for him till they fainted.

[Spoken.—And when remonstrated with
he could only reply]—

“I know that my fingers are thick and
puddy,
And piano is only my second study !”

3

Years rolled on and she got the cramp,
Through too many Tausigs and Plaidys ;
He lost his voice in a hall that was damp
With the tears that were shed by the
ladies.

Now they find they're too old for the violin ;
(Fancy hoping to master Bach's Chac-
conne !)

They had meant to wed, but how earn their
bread ?

And they've nothing at all to fall back on.

[Spoken.—So they both murmur this
moral—with the kind approval of the
Board]—

“Though your curls be fair, though your—
cheeks be ruddy,
I never will marry a second study !”

Reviews—Major.

Sonata in F major, for Piano and Violin.
Composed by ERSKINE ALLON (Op. 19).
[London: The London Music Publishing Co.]

VIOLIN Sonatas are not exactly plentiful in these days, especially in England, and we therefore turn with unusual interest to this work of a young writer whose name is already favourably known to us. And it affords us much pleasure to be able to congratulate the composer upon his work, and to declare that he has both invention and originality. The latter quality is agreeably exhibited in his choice of subjects, most of the component phrases of which fall with decided yet modest freshness upon the ear ; the former characteristic is well proved by the working out of the first movement and the *Coda* of the last. There are three movements to the work, prefaced by a slow introduction of some 36 bars. This, though opening with a striking passage, seems to us wanting in definite purpose ; it contains some allusions to the second subject of the succeeding *Allegro* of which the first subject is very pleasing. The second subject is far

less good, and the constant *tremolando* accompaniment is weak ; but the conciseness of this opening section is very praiseworthy. The subjects would hardly seem very suitable for development, but Mr. Allon is a man of resource and skill, and by weaving together single bars of the two themes in fresh juxtaposition makes a new melody out of both. In the latter half of the movement there is no fresh point of interest.

The second movement (D minor, *Molto Andante*) is better than the first, the two subjects being very engaging, especially the second, which is harmonized with bold simplicity. The ending, too, in the tonic major, is very neat.

The *Finale*—a very unusual thing—is the best of all. It is in modern Rondo form, and the principal subject is somewhat in the character of a *Strathspey*, with plenty of go in it. The second subject betrays the composer's youthful weakness in having a phrase of one bar repeated—but it is a very nice phrase. There is a third or “middle” subject of very original and contrasting character, which is also marred by the repetition of its chief phrase ; then the first and second subjects recur, as usual, and a spirited *Coda* (*Presto*) concludes this bright and lively work. We shall look with increased interest for Mr. Erskine Allon's next production.

Thorgrim. An Opera in four Acts. The Libretto by JOSEPH BENNETT. The music by FREDERIC H. COWEN. Pianoforte score. [London : Novello, Ewer & Co.]

WE venture to think that a modern opera, with its multitudinous details of harmony, part-writing, and orchestration, cannot be fairly judged, even with several hearings, unless first studied on paper. Certainly the favourable impression which we derived from the performance of this work is greatly enhanced by a perusal of the score, and many points which failed to please us at first, many effects which seem miscalculated, now that we understand completely the composer's intention present themselves in a very different light. But now when shall we be able to correct our first impression ? Though this opera was well received and well noticed, though each performance—this is the true test of success—was better attended than the previous one, yet was it doomed to be played for five nights only, and then to vanish from before an almost interested London audience till next year. What a cruel injustice is this to a composer ! The

non-consecutiveness of the performances is bad enough; but to know that—however tremendous a success you may make—your work may only run half-a-dozen nights! Had it been a (so-called) comic opera like "Paul Jones" or "Marjorie," the Company would run it for a couple of years on end. But this is a subject on which it were vain (and irritating to the temper) to enlarge. Let us try to criticise Mr. Cowen's work as one musician who has written operas may honestly venture to criticise a fellow-musician's work, with an appreciation of the toil and thought it has involved and sympathy for the composer's endless worry and trouble—not knocking down the result of many months' incessant labour with a few flippant jests and superior fault-finding. Our opinion may be worth neither more nor less than another's, but at least it is based upon a thorough comprehension, both technical and æsthetic, of the work criticised. Would we could say as much for some of the criticisms we have read!

Firstly, as to the libretto. Suitable subjects for operas are notoriously hard to find, and the late Mr. Carl Rosa was one of those who insisted strongly upon the idea that it was of no use to take a subject that was at all removed from the comprehension or sympathies of an average audience. This being the case, we are at a loss to comprehend how he can have approved (as he is said to have done) of the sketch of "Thorgrim." The very name would have upset him, as we have reason to know. The plot is very slight, very barbarous, and absolutely uninteresting. If seen upon the stage by an ordinary member of the public unable to catch a word that was sung, and unwilling to spend a shilling on the book of words—about half the audience are like that—it cannot have inspired the slightest feeling of interest. There is a good deal of desultory and purposeless fighting, and that is all the action. We can really hardly account for so experienced a hand as Mr. Bennett—who probably knows every opera now played or has been played for many years past—not seeing that, well as the story reads in Morris's grand English, it was neither strong enough nor human enough for the requirements of modern opera. However, he has taken it and done all that could, perhaps, be done with it. His words, if occasionally a little troublesome to the musician, are vigorous and full of sense. To generalize as little as possible, we may explain that, by their being

"troublesome," we mean that the dissyllabic, or feminine endings to so many of the lines—the metre being the Scandinavian alliterative verse—are as uncouth in English as they are agreeable in French or German. This is in the nature of our language, where syllables like "est," "eth" and "ing" have to be used, where in other tongues a soft vowel sound may occur. We must also take exception to the "local colour" in the shape of Norse words and expressions necessitating explanatory foot-notes. This is now-a-days regarded as an affectation and a bore in poetry, but in an opera it is worse. On the other hand, the short nervous verse must have been—save for the one drawback already mentioned—grateful to the composer, and the lyrics are, for the most part, smooth and set-able. We may thus fairly congratulate Mr. Bennett upon the manner in which he has fulfilled his difficult and thankless share of the work, and with the passing remark that the situations at the end of the first and last acts seem far stronger on paper than they turn out on the stage, we will now proceed to a somewhat detailed consideration of the music.

(To be continued.)

Reviews—Minor.

Pianoforte Album for small hands—Scandinavian Sketches—Three Rondolettos—Miniature Suite. By John Kinross.

[London: J. Curwen and Sons.]

MANY people—we hardly like to say composers—try to write easy pieces suitable to beginners, and most of these attempts are failures, either because the writer does not know the kind of difficulty it behoves him to avoid, or because he cannot within such restricted scope write anything interesting. Schumann, who triumphantly surmounted the latter obstacle, failed ignominiously in the former respect, and Gurlitt, Rohde, and a few others are the only models we have for perfection in this kind of work. Mr. Kinross has written here a number of little pieces with some, but not a thorough, knowledge of what children can and cannot grasp; but, like many other earnest and well intentioned writers, he has not succeeded in making his tunes attractive to the youthful mind. This is what some children say, and their opinion is the vital one. For ourselves, we like the Scandinavian sketches best. In these Mr. Kinross has copied the rhythm of certain well-known northern dance-tunes, without imitating in the least their turns of melody or harmony. The result is not in the least Scandinavian, but bright and agreeable. For the twenty pieces in the Album we cannot say we care; the Three Rondolettos have some unnecessary difficulties, but one or two movements of the Suite are teachable.

Six Songs of Heine. Set to music by W. Wallace. [London : Augener and Co.]

WE cannot quite make Mr. Wallace out. At one moment he seems an experienced musician and the next quite a raw hand. The beautiful poems which have attracted so many better men are here treated with reverence and feeling, but we cannot feel satisfied with the result. No. 2, "Wenn zwei von einander Scheiden," might be almost a practical joke from the absurd crudity of its harmony; the others are fairly smooth, but none display much melodic invention.

Extemporization. By Frank J. Sawyer, Mus. Doc. (No. 33 of Novello's Music Primers.)

THIS latest addition to Messrs. Novello's valuable series of manuals is by no means one of the least worthy. It should be in the hands of every young musician, though intended chiefly for organists. We are here shown, more clearly and thoroughly than in any other composition book we know of, the manner in which the germ of an idea may be developed and built up into the most extended forms. The exercises are judicious and commendably copious, though the themes might have gained in usefulness by being drawn from more varied sources.

Chats on Technical Subjects.

IV.—PIANOFORTE TONE-PRODUCTION.

(Continued from page 45).

Now, as to the actual finger-motion. All such as are worthy to be considered authorities on the subject, here, on the one hand, agree that motion should certainly occur from the knuckle-joint; but, on the other hand, "doctors" do still at present "disagree" as to what constitutes the proper action of the rest of the finger. It is therefore but fair to mention that the views now to be put forward, though they can doubtless be proved to be justifiable on scientific grounds, yet, nevertheless, are not at present altogether universally the accepted ones.

Passing by for the moment the consideration of the thumb, we find that the fingers, dating from the knuckle-joints, each consist of three separate portions (phalanges); we have, therefore, to deal not with a single lever, but with a series of three separate ones, *all acting in the same direction*. The most natural motion is that of the fingers closing on the hand. All three phalanges here help in producing the motion of the finger-tips. *It is the action that should be employed at the keyboard.* The finger is to be well raised from the key-surface; the third phalange (from the knuckle-joint) moving most; not, though the whole finger is to unbend in preparing for the blow—not, however, to such an extent as to interfere with the full raising of the second joint, nor so as to place the finger in a line pointing away from the keyboard. The blow is then brought

about by naturally curving the whole finger towards the key—the part moving first preferably being the first joint—so that in this "action" the whole of the finger participates in giving impetus to the tip—the motion of the first two phalanges being *added* to that of the third. The first phalange, when fully depressed, should be as vertical as is possible, without allowing the nail to come into contact with the key. With this action, too, the tendency is, that when the finger reaches the key-surface, the flesh is pressed towards the nail, instead of away from it; and this *tendency* towards dragging the key itself in the direction of the player's person, also gives a strong "grip" over each note, with the result that the *legato* and *cantabile* become easy of attainment.

As the thumb, in striking, is used sideways, it practically is a single unbroken lever with its fulcrum near the wrist. A frequent fault is, that it is not allowed sufficiently to extend from the hand, the consequence being that its free motion is much impeded. Of course, if the hand be not sufficiently raised (as previously insisted on), then it will be found well nigh impossible to move the thumb at all, when a key has to be struck with it under the hand. As in the case of the fourth and fifth fingers, when the hand is held too "flatly," then unconscious arm-actions occur, instead of the correct finger movements. Another point of considerable importance anent the thumb, is, that its first joint should always be held as far as possible in a straight line with the key it is to depress; in other words, when the thumb is extended, then it should be more or less curved away from the hand—it should be convex; but when it is under the hand, then it should be concave.

All passages in which the hand remains quiescent—during which no change of *position* is required—should be practised on the "sustained notes" exercise principle—*i.e.*, the fingers not actually required for the notes of the passage should hold other notes during its performance. But this form of exercise only becomes *really effective* when it is practised with the "sustaining" fingers only *slightly pressing the surface of their keys*, and not holding them really depressed. By this means any unconscious assistance (spell "obstruction") from the hand or arm is to a considerable extent guarded against.

This exercise is really most important, and its practice, in some shape or other, should never be entirely discontinued. It

gives, and afterwards maintains, the strength and independence (individuality) of the fingers. Another most helpful form of practice is that advocated in the *Tausig-Ehrlich* system. Indeed, every pianoforte student should be strongly urged to invest at least in Book I. of these "Daily Studies," of which an English translation is obtainable, and carefully to consider its very valuable suggestions. The elbow is held fixed against the performer's body, as an exercise, this having a most salutary effect on the wrist joint, particularly tending to render horizontal movements from it free and unimpeded.

An important modification of the ordinary finger-action is the staccato touch. Besides being required for the rendering of light, rapid passages in single (and even double) notes, it forms a capital exercise for strengthening the two front joints of the finger; and also tends much to improve the *legato*—though this may appear like a paradox.

In the normal action, the folding of the three joints towards the key ceases when the full depression of the key is reached. In the "staccato," on the contrary, the movement of the finger-tip is continued after impact; so much so, that the depressing and *subsequent raising* of the finger become a single action. For, whereas in the ordinary touch, the return action is merely the reverse of the descent; we find that in the "staccato" the finger-tip instead describes a path, which may be roughly described as of a pear-like oval in shape, and about the size of a pigeon's egg. The stem of this imaginary pear, placed at a slant with regard to the keyboard and being turned away from the performer's person forming the point where the action commences

The hand has also to be held much more "flatly" than in ordinary touch, and the finger more straightened-out before it commences its blow. Indeed, the first two phalanges really do most of the work of tone-production in this action. For the third phalange (that moving from the knuckle-joint) helps comparatively little in the actual blow here—though it works hardest in the ordinary action. On the other hand, it is violently drawn up to its full extent immediately after the sounding of the note. And, as the first two joints, during this latter manœuvre, do nevertheless *continue to fold*, the consequence is, that the finger assumes a somewhat claw-like appearance at the conclusion of this action. The finger being, however, again first straightened out before another blow is commenced.

We now come to that which, perhaps, is the most important point in pianoforte playing—viz., the "singing-touch."

It is reported of *Thalberg's* playing that the great characteristic of his style was the "peculiarly sympathetic and singing quality" he produced, in which particular, by-the-way, he is said to have been in complete contrast to his contemporary, *Mendelssohn*. We can moreover say, from personal experience, that *Franz Liszt's* touch was also singularly sympathetic in character, as indeed is also that of the greatest living pianist—as he is justly considered by most people—*Anton Rubinstein*. Now of the very first importance to the *cantabile* is the *legato*, and of vital importance to the *legato* is *pressure*. And it is just on this point, "pressure," that a quite inconceivable amount of misunderstanding obtains.

This could not arise were not the fact lost sight of that production of *tone* and production of *legato* are two separate things. And here we again see exemplified the fact that every strong belief, however abjectly superstitious, is in the end found to contain some valuable grain of truth; it being indeed just this latter circumstance which for a greater or lesser span of years lends vitality to it.

Tone can only possibly be produced by motion delivered in the shape of a blow. But the power of sustaining a note depending in the first instance on the player's firmly holding down the key, and then *remaining aware of the fact*, it is here that "pressure" indeed proves of infinite use.

The pressing of the key must, however, only be that. Under no circumstances must there be resistance *during* the blow, for that would mean simply an impediment to production, as before explained. Pressure should not be exerted until *after* the key is down. It is therefore pressure *on* the key, and *not towards* the key that is required.

And this pressure must be produced entirely by means of each finger individually, and never, under any pretence whatever, from the arm.

Arm-pressure, with its corollary, a stiffly held wrist joint, is absolutely fatal to good quality of tone and a "liquid" touch. Any tendency therefore in this direction should be most carefully eliminated. Arm-pressure only tends to make of the five independent and separate members of the hand one single un-individualized limb. Pressure exerted by the fingers individually, on the contrary, increases their independence one from another. It is for this reason that the

practice of *Bach* is justly so much insisted on by every teacher. Playing "Bach," means singing in several parts at the same time.

Modification of the *legato* being a form of expression, and as the sympathetic effect termed "singing" much depends on this, it is strongly recommended that the "overlapping" of the notes be deliberately and systematically practised in techniques, &c., lifting the finger at some pre-determined point of time, say the middle of each next note. This will unfailingly increase the control over the finger-lifting; in other words, over the *legato*.

Necessarily, it is the *human voice* that appeals most powerfully to humanity, and this for sufficiently obvious reasons, which need not here be entered upon. The more nearly therefore that we succeed in rendering any other instrument like the voice, the greater will be its satisfaction and pleasure-giving possibilities. Now, however excellently trained a vocalist may be, the physical nature of the instrument here absolutely necessitates a certain *sliding* from note to note. True, it constantly has to be the student-vocalist's endeavour to allow this merging of note into note to become as little noticeable as possible. Nevertheless, even the most expert vocal artists find it impossible to obviate *some* little sliding—*portamento*—between successive notes, when these are taken in one breath.

Apparently, this then is the reason that renders so important a slight overlapping of the sounds, when singing at the pianoforte; for by its judicious employment results an effect analogous in character to the unavoidable vocal *glissando*. This *legatissimo* being of course more or less marked, as demanded by each note, and by the emotional exigencies of the passage.

When the "singing" is desired, is it especially too, that the form of finger-motion here advocated is found the most desirable; this *key-pulling* touch not only making *legato* playing easier, but also rendering the tone better and more sympathetic in quality, possibly owing to the finger-tip's speed in this case *increasing* up to the last moment. Indeed, as a matter of fact, really more tone (though perhaps less noise) does result from this form of key-attack, than from the before dis-recommended *spring-like* blow—or rather jerk.

We must now bring these remarks to a conclusion, with a few hints touching arm and the two "wrist" actions.

TOBIAS A. MATTHAY.

(To be continued.)

More "Wisdom of the Ancients."

"THE evening was passed in rehearsing twice over Beethoven's last Symphony, a whimsical composition, which all of his admirers who possess any critical acumen, most reasonably and earnestly wish had never escaped out of his portfolio. Any instrumental piece, which like this, is an hour and twenty minutes long, must be intolerable to persons whose taste is not in a morbid state, even if it were full of beauties; but what if otherwise? . . . 'Protect me from my friends, and I will take care of my enemies,' was the saying of a man who well knew the world. Beethoven's shade may join in the prayer; for those who promote the performance of this, his worst, his most absurd work, are amongst the deadliest foes to his reputation."—*The Harmonicon* for March, 1828.

"The Quartet of Mozart, No. 5, in A, is too delicate for a public room, and too long for either private or public performance. There are parts of it, the elegance of which almost amounts to beauty; but there is not a single passage that dwells in the memory."—Ditto for May.

"Recently in one of the foremost towns of Germany, the clashing, drumming, and screaming in an opera was so bad that an excellent connoisseur of classical music, on coming out into the street, just as forty drummers passed by beating the tattoo, could not help exclaiming: 'Thank heavens, we have soft music once more!'"—*Thibaut's "Purity of Music"* (1825).

The very greatest composer.—"If that composer is to be declared the greatest, who, like Raffaelle in the sister art, was great in all styles, not however suffering the beautiful or the ornamental to predominate, about six candidates only present themselves: Purcell, Leo, Pergolesi, Graun, Hasse, and Handel."—*Crotch's Lectures* (1831).

(Mozart's) "violin quartets and quintets abound with fine writing; but there is a sombre cast which renders them less amusing than Haydn's. The subjects in particular are less beautiful and attractive. The same remarks will apply to the sinfonias of Mozart, which seem to have been produced by a more laborious effort than those of his master."—*Ibid.* This work, however, contains some just and profound remarks on the limits of musical expression, and is still worth studying.

"ONE'S duty is to be useful, not according to our desires, but according to our powers."—*Amiel's Journal*.

THE OVERTURE.

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Fortnightly Concerts.

PROGRAMME OF THE 10TH ULT.

FUGUE in A (Seven characteristic pieces),
Organ, *Felix Mendelssohn Bartholdy* (1809-1847).
Mr. REGINALD STEGGALL.

ALLEGRO (Sonata in E minor, Op. 90) Pianoforte
Ludwig van Beethoven (1770-1827).
Miss EDITH WILLIAMS.

ARIA, "In questo semplice" (*Betyl*)
Gaetano Donizetti (1797-1848).
Miss CAVENAGH.

(Accompanist, Mr. STANLEY HAWLEY.)

INTRODUCTION AND ALLEGRO VIVACE (Sonata
in F sharp minor, Op. 11) Pianoforte
Robert Schumann (1810-1856).
Miss ADA BROWN.

ARIA, "Batti, Batti," *Wolfgang Amadeus Mozart*
Miss W. N. REES. (1756-1791).
(Accompanist, Miss MABEL LYONS.)

ROMANCE, Op. 10 } Pianoforte
LA GONDOLA, Op. 13, No. 2 } Pianoforte
Adolph Henselt (1814-1890).
Miss CLEEVES.

SONG, "Go, lovely Rose" *Maude Valerie White*.
Miss BICEY McLAREN.
(Accompanist, Mr. STANLEY HAWLEY.)

FINALE—ALLEGRO VIVACE (Sonata in D minor)
(MS.), Pianoforte ... *Stanislaus Szczepanowski*
Master SZCZEPANOWSKI. (Student).

SCENE, "King Lear," Act I., Scene 1
William Shakespeare.

Lear... ... Mr. TAUSSIG.
Kent Mr. C. M. J. EDWARDS.
France ... Mr. ROBINSON.
Burgundy ... Mr. G. C. WILLIAMS.
Goneril ... Mdlle. CHÉRON.
Regan ... Miss POCOCK.
Cordelia ... Miss REDFERN.

SONATA in D, Op. 45, Pianoforte and Violoncello
Felix Mendelssohn Bartholdy (1809-1847).
Allegro Assai Vivace.
Allegretto Scherzando.
Adagio.
Molto Allegro e Vivace.

Mr. OWEN H. MEAD and Mr. CLEMENT HANN.

ARIA, "Cara Sposa" (*Radamisto*)
George Frederic Handel (1685-1759).
Miss A. J. CULLUM.
(Accompanist, Mr. STANLEY HAWLEY.)

AM BRUNNEN } (Lebensbilder, Op. 60, Book 1) }
IM RITTERSAAL } Pianoforte Duet }
Adolph Jensen.

Miss ROSE BRIDGEMAN
and Miss CLARA ANDREWS.

PROGRAMME OF THE 24TH ULT.

GRAND STUDY, Harp *Parish Alvers*.
Miss E. A. G. WILLIAMS.

PART SONGS } ("Ode to Music")
(MSS.) } ("Epitaph to a Robin Redbreast")
Edith SULLIVAN (Student).

Miss BENTLEY, Miss SNIDERS, Miss VIOLET
ROBINSON, Miss ANNIE CHILD, Mr. W. PHILP,
Mr. C. M. J. EDWARDS, Mr. DOUGLAS SCOTT,
and Mr. J. McBRIDE GIBSON.

PRELUDE }
MINUET } (Suite in E minor, Op. 70) Pianoforte
FUGUE } *Joachim Raff* (1822-1882).
Miss LLEWELA DAVIES.

SONATA in F, Flute ... *George Frederic Handel*
Mr. AUTY. (1685-1759).
(Accompanist, Mr. ARTHUR AYRES.)

TRIO, "Vorrei parla ma l'ira" (*Falstaff*)
Michael William Balfe (1808-1870).
Miss BESSIE DORE (*Sainton-Dolby Scholar*),
Miss W. N. REES, and Miss AMY CLAPSHAW.

SONATA in G, No. 3, Violoncello
Luigi Boccherini (1740-1805).
Miss R. WILKINSON.
(Accompanist, Miss F TAYLOR.)

ALBUM LEAF } (MSS.) Pianoforte
BOURRÉE } *E. Cuthbert Nunn* (Student).
Mr. E. C. NUNN.

SONG, "Longing" *Sebastian Schlesinger*.
Mrs. EDITH BOYLE.
(Accompanist, Mr. STANLEY HAWLEY.)

ALLEGRO CON SPIRITO } (Trio in D, Op. 38),
ANDANTE } Pianoforte, Violin,
SCHERZO—Allegro Assai } and Viola
Ignaz Lachner.
Miss MARGARET GODFREY,
Mr. GERALD WALENN, & Mr. ARTHUR WALENN.

ALLEGRO MA NON TROPPO (Sonata in F sharp,
Op. 78), Pianoforte ... *Ludwig van Beethoven*
Miss HELEN SAUNDERS. (1770-1827).

RECITATIVO AND ARIA, "Ombra mai fu"
George Frederic Handel (1685-1759).
Miss MUAT.
(Accompanist, Mr. STANLEY HAWLEY.)

ANDANTE CANTABILE AND PRESTO AGITATO,
Pianoforte ... *Felix Mendelssohn Bartholdy*
Miss IDA THOMPSON. (1809-1847).

LEGENDE, Violin ... *Henri Wienawski* (1835-1880).
Mr. JULIAN JONES.
(Accompanist, .)

IMPROMPTU in A flat, Op. 90, Pianoforte
Franz Schubert (1797-1828).
Miss JEAN HUNTER.*

* With whom this subject is a second study.

The Excelsior Society.

THE twenty-eighth meeting of this Society was held at 24, St. John's Wood Park, on the 13th ult., the programme being as follows:—

PIANOFORTE TRIO (Op. 27) *Schütt*.
Miss JOHNSTON, Mr. HAWLEY, and Mr. GILL.

SONGS } ("Geständniss")
"Du fragst mich täglich" } *Erik Meyer-Helmund*.
Miss E. BARNARD.

QUINTET in E flat *Schumann*.
Miss AMY HORROCKS, Mr. GERALD WALENN,
Miss ETHEL BARNS, Mr. ARTHUR WALENN,
and Mr. ALLEN GILL.

"Sorge Infausta" ("Orlando") *Handel*.
Mr. BEN GROVE.

PIANOFORTE Solo—Air and Variations
Kate Ralph.

Mrs. RALPH.

SONG ... "Break, break" ... *F. Rowley*.
Miss GRETA WILLIAMS.

HUNGARIAN RHAPSODY (No.) *Liszt*.
Mr. MATTHAY.

Correspondence.

TO THE EDITOR OF "THE OVERTURE."

SIR,—You quote the following in your last issue from Grieg's "Olaf." The progression of notes is curiously almost identical with the first *Allegro* of Mendelssohn's well-known String Quartet—

No. 1, Op. 12.

Yours truly,
N. K.

[We insert our correspondent's letter under protest. Has not one of our leading contemporaries wasted space enough upon this unworthy subject of reminiscence-hunting that we should do the same? Surely, N. K., as an old and experienced musician, you must be aware that every possible musical phrase has been used again and again by the great composers. What then? It is the way in which phrases are combined and harmonised, not the phrases themselves, in which originality consists. In the present instance, were the themes both quoted in their entirety the apparent resemblance would utterly disappear. Sorry to snub you like this, N. K., but you must try again.—ED. OVERTURE.]

What our Old Students are doing.

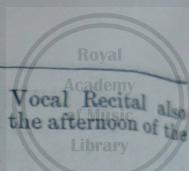
AMONGST the many thriving London local Choral Societies, the "Streatham" appears to be particularly distinguishing itself, and this is no doubt owing in a great measure to the very energetic leadership of this Society's Conductor, Mr. CHARLES STEWART MACPHERSON, to whose help it is also that evidently has chiefly to be ascribed the marked success so rapidly achieved by the Westminster Orchestral Society. The last Concert of this season was given by the Streatham Society on the 5th ult., when the "Elijah" was given, a full professional orchestra being engaged for the occasion, the soloists being Misses Clara Leighton and Marian Ellis, and Messrs. H. L. Thomas and David Hughes.

THAT excellent musician, Mr. ERNEST KIVER, gave his Annual Concert at Princes' Hall on the 19th ult. The interesting programme included Dr. Mackenzie's Pianoforte Quartet in E flat, and Dr. Mackenzie's new "Spring Songs" were also performed, these latter for the first time in public. Miss Marguerite Hall was the vocalist, and Mr. Kiver was assisted by Messrs. J. T. Carrodus, Bernhard Carrodus, and J. F. Carrodus as instrumentalists.

MR. WILLIAM NICHOLL, in conjunction with Miss Marguerite Hall, gave a Vocal Recital at Steinway Hall on the 13th ult., when Mr. and Mrs. Henschel also appeared; Mr. Arthur E. Godfrey acting as accompanist.

MISS HILDA WILSON'S second and third Vocal Recitals took place at Steinway Hall on the 6th and 13th ult.

MR. LAWRENCE KELLIE'S Vocal Recital also came off at the same Hall, on the afternoon of the 6th ult.



THE last of the present season's Clapham Philharmonic Concerts, of which Mr. WALTER MACKWAY is the director and conductor, was given on the 20th ult. On this occasion was once again heard Miss Ethel M. Boyce's Cantata, "The Lay of the Brown Rosary," recently produced with such signal success at the last Royal Academy Orchestral Concert. This work is decidedly the strongest piece of writing from a female composer's pen we have yet heard, and the vigorous style and healthy tone that obtains in it should at once commend Mr. Mackway's example to others of our choral society conductors. The solo parts were effectively rendered by Mrs. Florence Bethell, Miss Lizzie Neal, Miss Annie Child, and Mr. Charles Copland. The accompaniments being given on two pianofortes by Mr. Alfred Izard and the Composer, the latter again receiving an ovation on the conclusion of her work. A miscellaneous selection completed the programme. Mr. Walter Mackway must once more be congratulated on having brought his first season to so very successful an issue.

THE first of the usual series of four Chamber Concerts given by MR. W. E. WHITEHOUSE, in conjunction with Mr. Joseph Ludwig, came off on the 23rd ult., at Princes' Hall.

WE have pleasure in calling attention to two new pianoforte pieces from the pen of MR. HAMILTON ROBINSON, whose piano compositions we have before already had occasion to commend. The present novelties are a pleasing Gavotte and Musette, and a fresh and lively Valse-Caprice, both issued by Messrs. Joseph Williams.

MR. ERNEST FOWLES, who had already proved himself to be a first-rate pianist, gave a Morning Concert at Princes' Hall on the 29th ult., when he was assisted by two others of our old students, Messrs. Richardson and W. E. Whitehouse. Miss Nettie Carpenter and Miss Hubert also appeared. The programme included the "Waldstein" Sonata, a Quartet of Hubert Parry's, and other things of interest.

MISS ISABELLE THORPE-DAVIES gave her second Annual Concert at Steinway Hall, on Wednesday evening, the 14th ult. The vocal selections were chosen from the ordinary ballad *répertoire*, and contained but little interesting in the way of novelty, save two songs by H. Klein, sung by Miss Thorpe-Davies, who was assisted during the evening by Miss Hannah Jones, Mr. Arthur Oswald, Mr. C. M. J. Edwards, Signor Tito Mattei, and Mdles. Marianne and Clara Eissler, the latter of whom played some very effective and pleasing harp solos. Mr. Hugh Meadows also gave a recitation.

THE daily papers speak in high terms of DR. MACKENZIE'S incidental music to Mr. Robert Buchanan's drama "The Bride of Love," produced on the 21st ult. at the Adelphi Theatre.

COLLEGE OF ORGANISTS.—A very practical and useful lecture was given on the 27th ult., by Mr. J. PERCY BAKER, on "The Study of Musical Form." The audience were duly provided with copies of Beethoven's Sonatas for reference. Mr. Percy Baker went into the definition of plan in music with much clearness and point, and his analyses proved interesting and instructive. Without advancing upon historical ground, the lecturer ably compared the methods of early and recent composers, employing the now recognised principles of form in music. Some of Mr. Baker's remarks and definitions were exceedingly clever and to the point, and he was evidently handling a subject he was well in touch with. Dr. E. H. Turpin was in the chair, and in proposing a vote of thanks, expressed the hope that the lecturer would again treat of the same interesting subject.

[Matter intended for this column should have "Old Students' Corner" written on outside of envelope.]

Musical Calendar for June, 1890.

MONDAY, 2.

Madame F. Campbell-Perugini and Miss Mary Hutton's Recital, Princes' Hall, at 3.30. . . . Richter Concert, St. James's Hall, at 8.30.

TUESDAY, 3.

Miss Ida Audain's Concert, Princes' Hall, at 8. . . . Herr Willy Hess's Concert, Princes' Hall, at 3. . . . Madame Frickenhaus' Recital, Steinway Hall, at 3.

THURSDAY, 5.

Mr. Orton Bradley's Brahms Concert, Steinway Hall, at 3. . . . Philharmonic Concert, St. James's Hall, at 8.

SATURDAY, 7.

Mdlle. Kleeberg's Pianoforte Recital, Princes' Hall, at 3. . . . Senor Sarasate's Concert, St. James's Hall, at 3. . . . R.A.M. Fortnightly Concert, at 8.

MONDAY, 9.

Madame Sophie Menter's Pianoforte Recital, St. James's Hall, at 3. . . . Richter Concert, St. James's Hall, at 8.30.

TUESDAY, 10.

Madame Roger-Miclos' Pianoforte Recital, Princes' Hall, at 3. . . . Herr Paderewski's Orchestral Concert, St. James's Hall, at 8.

WEDNESDAY, 11.

Herr Arthur Friedheim's Pianoforte Recital, Steinway Hall, at 3.

THURSDAY, 12.

Mr. Cusins' Concert, St. James's Hall, at 3.

SATURDAY, 14.

Madame Patti's Concert, Royal Albert Hall, at 3. . . . Senor Sarasate's Concert, St. James's Hall, at 3. . . . Mdlle. Kleeberg's Pianoforte Recital, Princes' Hall, at 3.

MONDAY, 16.

R.A.M. Chamber Concert, St. James's Hall, at 3. . . . Richter Concert, St. James's Hall, at 8.30.

SATURDAY, 21.

Senor Sarasate's Concert, St. James's Hall, at 3. . . . R.A.M. Fortnightly Concert, at 8.

MONDAY, 23.

Richter Concert, St. James's Hall, at 8.30.

TUESDAY, 24.

Madame Menter and Herr Sapellnikoff's Recital, St. James's Hall, at 3.

THURSDAY, 26.

Madame Cellini's Concert, St. James's Hall, at 9.

SATURDAY, 28.

Philharmonic Concert, St. James's Hall, at 3. . . . Madame Patti's Concert, Royal Albert Hall, at 8.

MONDAY, 30.

Richter Concert, St. James's Hall, at 8.30.

THE competition for the Sterndale Bennett Prize took place on Saturday, the 17th ult. There were thirty-three candidates, and the prize was awarded to Miss Margaret E. Ford, Miss L. Davies being highly commended. The examiners were Madame Janotha and Messrs. A. Gilbert and Bradbury Turner.

"Expression."

LET anyone put on a laughing, sneering, or cross face, he may notice how the tone of voice follows; the attitude of features belonging to each particular temper acts directly on the voice, especially in affecting the musical quality of the vowels. Thus the speaker's tones become signs of the emotion he feels, or pretends to feel. That this form of expression is, in fact, musical, is shown by its being imitated on the violin, which by altering the tone can change from pain to joy. The human voice uses other means of expression belonging to music, such as low and loud, slow and quicker, gentle and violent; and changes of pitch, now rising in the scale and now falling. A speaker by skilfully managing these various means can carry his hearer's mind through moods of mild languor and sudden surprise, the lively movement of cheerful news rising to eager joy, the burst of impetuous fury gradually subsiding to calm. We can do all this, and what is more, *we can do it without reference to the meaning of the words used, for emotion can be expressed by mere nonsense syllables.*

For instance, the words of an Italian Opera in England are, to a great part of the audience, mere nonsense-syllables, serving as a means of musical and emotional expression. Clearly this kind of utterance ought to be understood by all mankind, whatever be the language they may happen to speak. [From Edward B. Tylor's "Anthropology."]

"A MAN may be possessed of much ability and yet be a practical failure, because he is irresolute or lacking in will-power."—DR. FOTHERGILL, "The Will-power."

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THE END.

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N.B.—The Letters before each number denote the degree of difficulty—*a* stands for difficult; *b*, moderately difficult; *c*, easy; *d*, very easy.

No.		S. D.	No.		S. D.
<i>c</i> 1.	Sonata in G	4 0	<i>b</i> 63.	Schlummerlied (Op. 124)	.. Schumann
<i>d</i> 2.	Sonatina in C (Op. 37)	.. Clementi	<i>b</i> 64.	Capriccio in F (Op. 49)	.. Hummel
<i>b</i> 3.	Posthumous rondo in B flat	.. Mozart	<i>c</i> 65.	Variations "Quant' e più bella"	.. Beethoven
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<i>b</i> 5.	Sonata in C sharp minor	.. Haydn	<i>b</i> 67.	Two musical sketches	.. Mendelssohn
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<i>b</i> 7.	Bourrée in A minor (Suites Anglaises)	.. Bach	<i>c</i> 69.	Sonata in B flat (Op. 38, No. 2)	.. Clementi
<i>d</i> 8.	Sonatina in G	.. Beethoven	<i>b</i> 70.	Andante (Op. 35)	.. Beethoven
<i>c</i> 9.	Echo (from the Partita in B minor)	.. Bach	<i>c</i> 71.	Rondo Scherzo (from Sonata, Op. 45, No. 1)	.. Dussek
<i>d</i> 10.	Sonatina in F (Op. 38)	.. Clementi	<i>a</i> 72.	Variations sérieuses (Op. 54)	.. Mendelssohn
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<i>c</i> 15.	L'adieu	.. Dussek	<i>b</i> 77.	Andante in E minor (Op. 7, No. 1)	.. Mendelssohn
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<i>c</i> 20.	Sonata in F	.. Haydn	<i>b</i> 82.	La bella capricciosa (Op. 55)	.. Hummel
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<i>c</i> 29.	Presto in A flat (from Sonata, No. 6)	.. Haydn	<i>b</i> 91.	Impromptu in G flat (Op. 51)	.. Chopin
<i>c</i> 30.	Sonata in C (Op. 53)	.. Woelfl	<i>c</i> 92.	Gavotte and Musette in G minor (Suites Anglaises, No. 3)	.. Bach
<i>c</i> 31.	Saxon air with variations	.. Dussek	<i>c</i> 93.	Allegretto in F minor (Op. 94, No. 3)	.. Schubert
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<i>b</i> 34.	Rondo brillant in B flat (Op. 107)	.. Hummel	<i>a</i> 96.	Fantasia in F sharp minor (Op. 28)	.. Mendelssohn
<i>b</i> 35.	Toccata in A (from Sonata, No. 6)	.. Paradies	<i>b</i> 97.	Allegro con fuoco (Studies, No. 1)	.. Cipriani Potter
<i>b</i> 36.	Gigue in F sharp minor (Suite, No. 6)	.. Händel	<i>c</i> 98.	Menuet du Carême	.. Dussek
<i>b</i> 37.	Invitation pour la valse (Aufforderung zum Tanze)	.. Weber	<i>a</i> 99.	Nocturne in F sharp (Op. 15, No. 2)	.. Chopin
<i>c</i> 38.	Minuet and Trio in E flat	.. Beethoven	<i>b</i> 100.	Menuetto in G (5th Partita)	.. Bach
<i>c</i> 39.	Sonata in E	.. Paradies	<i>b</i> 101.	Menuetto in F sharp minor, from Sonata (Op. 6)	.. Mendelssohn
<i>b</i> 40.	Nocturne in E flat (Op. 9, No. 2)	.. Chopin	<i>b</i> 102.	Romanza in F sharp (Op. 28)	.. Schumann
<i>c</i> 41.	Aria (4th Partita)	.. Bach	<i>b</i> 103.	Menuetto capriccioso, from Sonata in A flat (Op. 39)	.. Weber
<i>b</i> 42.	La galante, rondo (Op. 120)	.. Hummel	<i>b</i> 104.	Variations on a Russian air	.. Beethoven
<i>b</i> 43.	Rondo brillant in E flat (Op. 62)	.. Weber	<i>b</i> 105.	Valse in D flat (Op. 64, No. 1)	.. Chopin
<i>c</i> 44.	Wiegenliedchen (Op. 124)	.. Schumann	<i>b</i> 106.	Valse in C sharp minor (Op. 64, No. 2)	.. Chopin
<i>b</i> 45.	Aria con variazioni in A (Op. 107, No. 3)	.. Hummel	<i>b</i> 107.	Novellette in F (Op. 21, No. 1)	.. Schumann
<i>b</i> 46.	Octave study	.. Steibelt	<i>a</i> 108.	Prelude and Fugue in E minor (Op. 35, No. 1)	.. Mendelssohn
<i>c</i> 47.	Two minuets (1st Partita)	.. Bach	<i>a</i> 109.	Vivace con celerità (Studies, No. 3)	.. Cipriani Potter
<i>a</i> 48.	Polonaise in C (Op. 89)	.. Beethoven	<i>c</i> 110.	Sonata in C	.. Scarlatti
<i>b</i> 49.	Prelude and Fugue in D (Op. 35, No. 2)	.. Mendelssohn	<i>b</i> 111.	Mai, lieber Mai	.. Schumann
<i>c</i> 50.	Gigue in B flat (1st Partita)	.. Bach	<i>b</i> 112.	Prelude in D flat (Op. 28, No. 15)	.. Chopin
<i>b</i> 51.	Marche funèbre (from Sonata, Op. 35)	.. Chopin	<i>c</i> 113.	Canzonetta in G minor	.. Dussek
<i>a</i> 52.	Grand Polonaise in E flat	.. Weber	<i>a</i> 114.	Caprice in A minor (Op. 33, No. 1)	.. Mendelssohn
<i>c</i> 53.	Tempo di ballo	.. Scarlatti	<i>b</i> 115.	Romanza in F minor (Sonata, Op. 125)	.. Spohr
<i>c</i> 54.	Rondo pastorale (from Sonata, Op. 24)	.. Dussek	<i>b</i> 116.	Valse in A minor (Op. 34)	.. Chopin
<i>b</i> 55.	Arabesque (Op. 18)	.. Schumann	<i>b</i> 117.	Fröhliche Zeit	.. Schumann
<i>b</i> 56.	Six variations on an original theme in F (Op. 34)	.. Beethoven	<i>b</i> 118.	Allegro moderato in C (Studies, No. 1)	.. Steibelt
<i>b</i> 57.	Variations in F minor	.. Haydn	<i>a</i> 119.	Nocturne in D flat (Op. 27, No. 2)	.. Chopin
<i>b</i> 58.	Grand valse in E flat (Op. 18)	.. Chopin	<i>a</i> 120.	Prelude and Fugue in F minor (Op. 35, No. 5)	.. Mendelssohn
<i>b</i> 59.	Impromptu in B flat (Op. 142, No. 3)	.. Schubert			
<i>a</i> 60.	Polacca brillante in E (Op. 72)	.. Weber			
<i>b</i> 61.	Bagatelle in E flat (Op. 33, No. 1)	.. Beethoven			
<i>a</i> 62.	Il moto continuo (from Sonata, Op. 24)	.. Weber			

SELECTED, EDITED, AND FINGERED BY

WALTER MACFARREN.

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The Overture.

A MONTHLY MUSICAL JOURNAL

JULY, 1890.

Last Lessons.

THE Summer Term is drawing to a close and before long many young fledglings will leave the nest. The examinations will soon be over and of all the hundreds of candidates there will not be one but will reproach him- or herself for not having done better. And those who are leaving will now look back upon the pleasant years they have spent within the dear old walls and, however industrious they may have been, will experience pangs of regret—which will never leave them through life—at not having made better use of that study time which can never come again. Yes, even those who leave with the highest distinctions will feel the same. We remember a schoolfellow of ours who once took every prize in the class and got full marks for every subject. He received his congratulations (and the ill-concealed hatred of his fellows) with a cloud of sadness on his brow, however, and on being questioned as to the reason sighed forth—"Why didn't I go in for the extra subjects!" And his triumphal cup was embittered for ever by the thought. Yet be consoled! The school time is only the beginning, the foundation of your education—the education itself is yet to come. However great your talents and your industry, you are not an artist when you leave school; that dignity has to be wrung from the twin examiners, Time and Experience. There are no such things as "finishing lessons," else why the saying "We live and learn"? All that happens is that as soon as you have developed your intellect sufficiently you are left to continue your own education by commencing that of others; and this is a course of instruction which only ends with life itself. There is one question it behoves you to ask yourselves and answer truthfully before you take the plunge into that big, cold swimming-bath, the world: Are you fit to be trusted alone? Those to whom knowledge is a treasure to be prized and gloated over may answer Yes; those who find the edifice of their learning a crumbling one which constantly needs renewal, like a child's sand castle, can only answer No.

Last lessons mean a good deal to both teacher and pupil. The latter, if a worthy

student, will appreciate more than ever the value of the guiding hand, and will lay more closely to heart precepts hitherto imperfectly heeded; the former feels keenly the breaking of the leading strings, which are often knotted very tightly round his heart. In all the weary toil of teaching, there is one single joy; that is, to really educate—not give a few lessons to—a pupil of talent. Under such circumstances the teacher feels a truly parental affection for the flower he has tended; a truly parental affection, we say, for it may not be shown and neither expects nor desires any acknowledgment; the sentiment is passed on to the next generation. If our darling pianist goes abroad and renounces his native land, reviling those who fed and taught him—if our pet singer forgets our very existence and gives out that she was taught singing by the Red Indians, we may wince a little, but we look for no better return. On the other hand, with every fresh triumph of an old pupil, our hearts glow with pride; their career is part of our own, and whether they go right out of our lives—as mostly happens—or whether they abide with us in later years—as in a few precious instances—they never know how much earnest feeling there is under the conventional words with which, at our final lesson, we bid them "Good-bye and God-speed."

Passing Notes.

WE were greatly shocked at the Covent Garden performance of "Die Meistersinger" to observe, on more than one occasion, a flagrant violation of the most ordinary rules of operatic stage etiquette. Every one knows that, in this province of stageland, it is imperative that he who makes any pretensions whatever to good breeding should, when addressing anyone else, turn his back and sing to the wall. Now although this rule was carefully observed by some of the singers, it was not unfrequently slighted by others—let us hope in forgetfulness—the chief offenders being the principal actors, *Eva*, *Walter*, and *Sachs*. These persons, and this not once nor twice only, actually looked at and sang to the people they were addressing; a sad instance of meanspirited subservience; though a splendid example had been set them by *Pogner*, who, in his speech, neglected his audience in a truly royal manner. *Walter*, it is true, remembered himself sufficiently in Act III. to

maintain a decent show of contempt for his judges and hearers in the prize-song; and this is the more remarkable that here we might have expected a temporary forgetfulness, so that his effort at reformation deserves especial praise.

DAVID, we are pleased to see, is entirely free from the morbid desire to make every action intelligible, which is now the fashionable cant; he flourishes his stick about as if, like the angel in Ezekiel's or John's vision, he were about to measure a whole city, showing a sublime unconcern that the apparent result is *nil*.

THE posing for the quintet at the end of Act III., Scene 1, was in accordance with the best stage traditions, and we must heartily congratulate the crowd in Act II. on the singular unanimity of their entrance; they must clearly have all got out of their night-shirts at the same instant, as if at a given signal, to achieve such a splendid piece of concerted action. Unfortunately, once on, they fell away from this high ideal and condescended to simulate a common street crowd. This is a piece of gross realism which an operatic crowd ought never to lend themselves to, and was but poorly made up for by their prompt disappearance when the time for the watchman's entry came. This last was but a piece of the most ordinary humanity, for it would clearly be very embarrassing for an old and feeble Dogberry to find himself suddenly in the midst of a seething and infuriated mob, even when armed to the teeth with a lantern and a prayer to the Virgin.

WE are pained to observe these things because they seem to indicate that the managers of Italian Opera, the stronghold of the old traditions, are really getting tainted with the new and pernicious heresy of stage-reform which Wagner preached and carried out at Bayreuth; though since his death they are returning to the old common-sense methods even there. Singers and actors must of necessity show themselves off; how else can they make position, fame, and money, the only proper and laudable ends of life to a reasonable being.

The season is now so far advanced that Londoners may reckon up the total of their gains in the matter of pianists. The supply has indeed been so large as to flood the market and seriously affect prices, while the splendid

quality of the crop has puzzled scientists to account for; a cause having been vainly sought in the revival of the trade, the influenza epidemic, and the absence of spots on the sun. It may interest our readers to have a list of the principal performers at the West-End concert halls, who have assisted in making the bill-posters' and ticket agents' lives a burden to them. Here it is, but we dare not assert that it is a complete one. Only those pianists who have given Recitals or Concerts in their own names are included, and the dates are those of their first appearance.

Aguilar; Albeniz, June 12; Chevalier Bach, February; Madame Backer-Gröndahl, March 5; Marmaduke Barton, March 18; Marian Bateman, February 12; Ethel Bauer, April 28; Anna Biesner, May 19; Bonawitz, January 28; Leonard Borwick, June 16; Dora Bright, April 28; Buonamici, June 5; Madame Carreño, May 22; Madame Zoë Caryll, June 27; Willem Coenen, March 18; W. G. Cusins; Fanny Davies, January; Ernst Denhoff, July 2; Louise Douste, February 11; John St. O. Dykes, April 23; Madame Frickenhaus, June 4; A. Friedheim, May 21; Galiero, April 30; Ganz, June 24; Madame Geisler Schubert, February 12; Godowsky, June 12; De Greef, March 22; Madame Haas, May 1; Elsie Hall; Charles Hallé, March 22; Ant. Hartvigson, March 5; Ida Henry, May 6; H. Heydrich; P. R. Hirsch, May 28; Madame Hopekirk, May 19; Janotta, January 25; May Joseph, May 6; Stephen Kemp, March 26; E. Kiver; Clothilde Kleeberg, June 7; Miss Kuhe, May 14; C. Lamond, April 5; Mrs. A. J. Layton; Madame Bertha Marx, June 7; Tito Mattei, February 6; Florence May, March 19; Sophie Menter; Paderewski, May 20; M. and Madame Pachmann, February 20; Palermi; Philipp, March 13; Mrs. Ralph; Madame Roger-Miclos, June 10; F. Rummel, February 1; Sapellnikoff, April 24; Miss Sasse, April 29; Madeline Schiller, May 17; Schönberger, June 16; Else Sonntag, May 16; Stavenhagen, January; Miss Synge, May 8; E. H. Thorne, May 17; Sidney Vanty; Margaret Wild; E. Zeldenrust, June 23; Agnes Zimmermann, Feb. 17. Only sixty-seven in all! And now we find announced as a final *bouquet d'artifice* that at the Concert given by the Cardiff Choral Union at St. James's Hall on the 2nd inst., there will be a band of twenty pianists. This is the last straw!

It is one of the conditions upon which the existence of THE OVERTURE depends that no reference should in its columns be made to any but musical topics. Accordingly we have racked our brains to discover some way to describe the annual cricket match between members of the Royal Academy and Royal College, which took place on Thursday, the 19th ult., but in vain. Interesting as the event must be to our readers, we are in honour bound to ignore it, and suffer the veil of oblivion to rest upon its thrilling details. We must not tell how the R.C.M., having won the toss, went in first and compiled a Rossinian score of fifty-seven runs, nor how the R.A.M., somewhat less apt to count a point (counterpoint—genuine antique joke of the fifteenth century), only succeeded in making forty-four. Wild horses should not tear from us the expression of our opinion that this meagre result was due to the over-festive character of the lunch which T. Threlfall, Esq., presided over, and Dr. A. C. Mackenzie, Signor Buonamici, and others graced with their presence. Equally mute must we be as to the second innings, when the R.C.M. Handled the bat to the tune of ninety-four, and ere R.A.M. had well begun the instrumentation of their *Finale*, Time—that cruel old dentist—compelled the extraction of their stumps. All this we may never reveal; yet, had there been but a suitable musical undercurrent (which it was the moral duty of some of our students to provide), we might have described it with glowing pens and displayed our utmost powers of musical cricketism—we mean criticism. At least there should have been a Fantasia by the combined bands of the two institutions, introducing Mozart's "Batti, batti!" with a running accompaniment; this might have been followed by a Bowlero movement, to conclude with Haydn's "God preserve the Umpire!"

We deem it advisable to remind our readers that the next number of THE OVERTURE will not be published until after the summer vacation—that is, October 1. Look out then for new features of thrilling interest!

R.A.M. Club.

THE ANNUAL DINNER of the R.A.M. Club will be held at the Holborn Restaurant at 7 o'clock, on the 26th inst., under the presidency of Dr. Mackenzie. The Annual General Meeting will be held at 6 o'clock, to elect the officers for the next year and to transact the usual business.

Reviews—Major.

Thorgrim. An Opera in four Acts. The Libretto by JOSEPH BENNETT. The music by FREDERIC H. COWEN. Pianoforte score.

[London : Novello, Ewer & Co.]

(Continued from page 57.)

It used to be *de rigueur* for an opera to open with a good rousing chorus, but this harmless and useful convention has now been swept away. It is hard to see what is gained in the present instance by making the curtain rise prematurely, as it were, to an empty stage, the orchestra playing nothing in particular, and the chorus coming on one by one. We might as well have started at once with the greeting of the people to their king:—



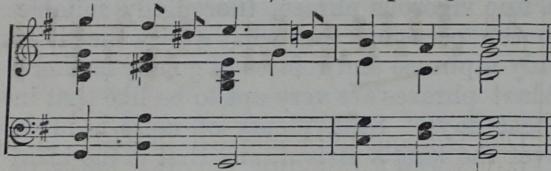
A fine vigorous phrase, thoroughly suitable to the occasion; but what a pity that it is only a phrase and refuses to go any farther! Alas! phrases are very apt to be like that in these days. Still, plenty of noise is made over the king's arrival, and that is the main thing. It seems rather early in the work to introduce extraneous songs and dances before we know who is who, but no better occasion can be found for a "Waffentanz" than the present, so we have it, and a highly original piece of music it is, with a variety and eccentricity of rhythm which would have delighted Berlioz. The stage directions are—as is usual with librettist's stage directions—too ambitious, and the adamantine conventionalities of the ballet cause them to be completely ignored. A very pretty song and chorus for a *Skald* or bard was intended to follow this, but was never performed, the action being delayed quite enough as it is by a song with which the king "obliges" in return for his entertainment. This is a good number, but it failed to make much impression in performance, being quite unsuited to the voice and style of Mr. Celli, the singer (or, more correctly, *he* being unsuited to it). We venture to think that the words—and also the music—of the end of this song are not quite happy:—

"The Viking is lord in the bloody fray
 Of men for mastery:
 When lightnings flash from woman's eyes
 They pierce his heart, he falls—he dies!"

Taken literally this last line would be ridiculous, and it is set to a deep cadence

with a long pause and a gravity of effect which conveys the impression that the Viking really does die whenever a lady looks at him. Could not the last line be "he captive lies" or something of that kind? Next comes a drinking chorus, of which the original portion is rather poor; but it is bolstered up by the introduction of a fine old Norwegian dance tune "Brondebryllup." And now the action begins. *Thorgrim* and his half-brother *Helgi* quarrel over a game at draughts and the strife becomes general. The king stops it but highly approves of *Thorgrim*, it is hard to see why. *Helgi*'s mother—a conventional contralto villainess—stirs up her son's followers to waylay and dispose of *Thorgrim*, which they agree to do, but never attempt to carry out their promise. *Thorgrim* sings the praises of *King Harald* to a strain which, though interesting enough in itself, is ill adapted for its purpose of being worked up into a *Finale*, the harmony lacking breadth. For example, in the very first bars—

Pride of the North, whose conquering sword,



the shifting tonality sadly weakens the music. Had the bass begun on E and ascended the scale thus—



we should at least have had something of a manly firmness which is greatly needed here. In bars 5 to 8 the chromaticism of the harmony is absolutely destructive to the character of the song.

Now comes the culminating point of the act. *Thorgrim* accidentally spills his wine over one of the chiefs, who indulges in language that is "painful and free," whereupon the hero ups and spikes him with his sword. This seems to please *King Harald* still more—he has grim tastes—and he not only silences those who would call in the police, but pays money out of his own pocket to hush the matter up, and takes the brave stickleback into his service as "king's man"—probably an euphemism for "first murderer." Naturally *Thorgrim* sings his song louder than ever, and the chorus—it being the end of an act—are obliged to join in, if not with heart, at least with voice. The audience may, however, fail to see any just reason for the jubilation, and certainly cannot

be expected to sympathise with this very short-tempered young warrior, nor will their hearts warm towards him any the more when his song is repeated by the chorus with a running bass.

The second act is more pleasing. The scene being laid at the King's palace we naturally commence with a processional march, and a capital march it is. There is an ancient operatic tradition that an opera with a good march in it requires nothing else to be certain of success. Mr. Cowen may therefore rest happy. During the festivities *Thorgrim* casts sheep's eyes at a certain chieftain's daughter with the ugly name of *Olof*, and the remainder of the *dramatis personæ* kindly retiring up the stage to give him a chance, proceeds to warble a pretty little love-duet with her. The words of this are thoroughly good, saving the last couple of lines, which remind us of the late Dr Hueffer—

If thought of her can nerve a Norseman's arm,
A Norseman's daughter well may think no harm.

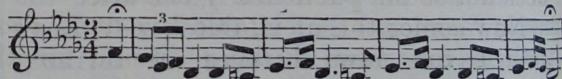
All now go off, leaving the stage clear for a "dark scene" between the two villains. Of course such a scene can but remind every one of the opening of *Lohengrin*, Act II., although neither in words nor music is there any direct resemblance. *Helgi* has a fine sombre phrase—



Al - ways the sha - dow of Thor - grim,

which we afterwards hear in very menacing fashion in Act IV. His mother has a solo which, to our thinking, is spoilt by the ugly harmonizing of the principal theme, and the short movement, which the two repeat in unison, is rather too obstreperous in the accompaniment for good effect, though certainly powerful. The other characters now return and *Thorgrim* obliges the company with a song. This, though a mere excrescence, we like as well as anything in the work. It is high praise to say that if the opening phrase—

Andante.



is not a real Norwegian air it ought to be, for it is exactly in the spirit of the pastoral melodies with which Grieg has made us familiar (e.g., in his Ballade, Op. 24). It is scored with an *obbligato* for saxophone, an instrument which is not so pleasing in solo effects as in harmony. A *cor Anglais* or

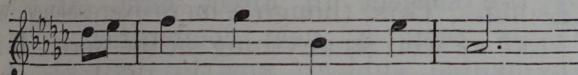
even a bassoon would have given better the melancholy sentiment of the air.

Following up his success with the song, *Thorgrim* demands the hand of *Olof* in marriage, but she is already promised to *Helgi*. The characters express their various feelings in a concerted piece which is the only thoroughly worked out number in the whole opera, and is of considerable melodic beauty, though weakened by too much chromatic harmony. It is a little odd to find, in the final cadence, seven entirely different sentiments being sung to the same music; but this is one of the conventionalities we have not yet seen the absurdity of. *Thorgrim*, being still refused, again gives way to his nasty temper and leaves the king's service, flouncing off with threats of vengeance on everyone. The curtain falls, leaving the audience more than ever hurt at such unheroic behaviour, and wondering how he will vindicate himself.

Act III. represents a forest glade where the heroine betakes herself, for no obvious reason. Her attendant, fully alive to her duties, proposes to her (irresistibly reminding us of Mr. Folair in "Nicholas Nickleby")—

Dear lady, what sorrow
Thy young heart oppresseth?
May we not cheer thee
With music's diversion.

which is the cue for a pretty, but conventional-sounding female chorus. The attendants then retire to allow *Olof* to sing her *scena* undisturbed, but it is hardly worth while, for this is one of the least successful numbers. The words are full of feeling and the music is in good keeping, but on the stage it does not do to have too long an *Andante* movement, especially when the actual themes are not of vivid interest. As is so often the case with Mr. Cowen the musical interest here is almost confined to one phrase twice repeated—



O... fade not, ten - der flow'rs.

which, in the absence of a good continuation, does not sound particularly original.

Now comes the inevitable love-duet, *Thorgrim* having been lurking around for the purpose. The opening, with its passionate and broken exclamations of rapture, naturally recalls "Tristan and Isolde," and the composer has pitched upon a phrase of four chromatic notes—



which intensifies the resemblance; but Mr. Cowen's own style quickly re-asserts itself in the succeeding *Andante*, to which unreserved praise must be accorded. After a momentary interruption (to little purpose) by a spy of *Helgi's*, the lovers pursue their duet, but not quite so successfully, and at the climax are interrupted by the futile *Helgi*, who, urged on by his mother, tries to attack *Thorgrim*, but is seized with a fit of the shivers at the critical moment, and, finding that his enemy stands firm, turns tail. There are plenty of elaborate stage directions, and the orchestra does all it can, but neither of these things can make this situation anything but a deplorably weak one.

The music of the last act seems rather to fall off. A very expressive air for *Helgi* is a good feature, and this is followed by some wedding music of a not remarkable kind. One passage though, for harp, deserves notice for its piquancy and boldness—



Olof is about to be married to *Helgi* in her father's "Fire-hall," but the proceedings are interrupted by *Thorgrim*, who appears with his followers, and after a long scene of little musical interest, carries off the bride, the curtain falling as the united lovers are seen sailing away in the distance, singing a not very distinguished theme from the love-duet. This makes a pretty ending, but there really seems no reason why *Thorgrim* should not have taken his bride long before, had he wished. We know how fatally easy it is to find faults in an opera libretto, and all our cavilling over details need count for little if the work as a whole is attractive and sympathetic. While recognising much merit in it we cannot give it these encomiums, and, as to the music, almost the same may be said. With a most enviable power of inventing attractive phrases, Mr. Cowen exerts himself but fitfully, and seems wholly lacking in the supreme operatic gift—breadth of style, without which a work may be overflowing with beauties (like Goetz's "Taming of the Shrew," for instance) and be quite ineffective. But that there is enough good work in "Thorgrim" to give it, under happier conditions, a long life we do not for a moment doubt.



Reviews—Minor.

Berceuse, Op. 4, No. 1; *Waltz*, Op. 4, No. 2.
For Pianoforte. By A. E. Horrocks.
[London: Augener & Co.]

MISS HORROCKS has here written two agreeable little pieces, full of taste and refinement. The first is perhaps the best, there being only one note we should like to see altered—namely, E flat for E natural, in the eighth bar. Now that the modern ears have grown to accept the harmonic minor scale there is no need to disturb one's sense of key by an unnecessary major sixth. The Waltz is distinctly original, but one or two of the harmonic progressions do not quite please us. At the middle of page 3 one feels to want a proper carrying out of the sequence commenced and abandoned. At the bottom of page 4 the D sharp is certainly a harmony note, but it does not fit the chord below it. At page 6, bars twelve and thirteen, the G flat should not appear elsewhere than in the bass. But these are only trifling blemishes. Both pieces are musicianly and well written for the instrument, two virtues which do not always go together.

Academy Ballads.—IV.

THE WONDROUS SCALE.

I wrote a scale, a wondrous scale
That none might read and live;
No rule of grammar would avail
Its tonal scheme to give;
The sharps and flats in plenteous tale
Were strewn as from a sieve.
But what are sharp and flat to me?
I scorn the tyranny of key.

I played a scale, a wondrous scale,
Like none had played before;
The snap of wires came thick as hail,
And hammers lined the floor.
Alas! I know that I should fail
To play that scale once more.
Turn under, thumb; turn over, third!
That scale has half the notes unheard.

I sang a scale, a wondrous scale,
Like never maid yet sang;
The listening guests turned ghastly pale
As through the room it rang;
The very pug uncurled his tail
And howled with hideous pang.
Break, break, oh voice, 'twixt A and B!
Thou canst not sing a scale to me.

Through life those grievous sounds arise,
Till—my last breath exhaled—
The scales have fallen from my eyes,
Death's fingers have prevailed:
My spirit smoothly upward flies,
And Heaven itself is scaled.
Come in, poor sinner, take the harp!
Farewell for aye to flat and sharp.

Notes on Bach's Forty-eight Fugues.

By EBENEZER PROUT, B.A.

(Continued from page 55.)

No. 7.—*E flat major*, C, 37 bars (3 voices). A fugue of simple construction. The subject ends on the first semiquaver in bar 2. The answer is *tonal*, with a regular countersubject, commencing on the second quaver of bar 3, and ending on G, the quaver in bar 4. The *codetta* (bars 4, 5) preceding the entrance of the third voice should be noticed, as it furnishes the material of most of the episodes. This *codetta* is itself developed from the semiquaver figure in bar 2. There are four episodes (bars 7 to 10, 12 to 17, 22 to 26, and 30 to 33) all of which deserve examination. The fugue contains no *stretto*.

No. 8.—*D sharp minor* (*E flat minor* in some editions), C, 87 bars (3 voices). A fugue of highly artificial construction, but drier as music than most of the series. The subject ends on the third crotchet of bar 3; the answer is *tonal*, and there is no countersubject. The subject is largely used by inversion (see bars 30, 36, 44, &c.) and it frequently appears in slightly varied forms. Occasionally (*e.g.*, in bar 13) a major third is substituted for a minor one (compare Fugue 6). At bars 19-22 the subject is treated as a two-part canon in the octave; at bars 27-30 we see it as a canon in the fifth for two voices. The numerous *stretti* should be noticed. From bars 61 to 67 occurs a specially ingenious combination; the subject, taken by augmentation in the bass, is accompanied in its first half by the subject in direct form, and in its second half by the inversion of the subject. At bar 67 the combination of bar 62 is inverted in the *twelfth*, and the latter half of the augmented subject is now, like the first half, accompanied by the subject in direct form. At bar 77 is seen a new combination. The augmented subject, now in the treble, is accompanied by varied forms of the subject in both the other voices. Note also how Bach seems to be able to make the subject combine with itself at almost any interval and at almost any distance. Though far inferior as music to the C sharp minor fugue (No. 4), the present may compare with it for ingenuity of construction.

No. 9.—*E major*, C, 29 bars (3 voices). The subject extends to the first semiquaver of the third crotchet of bar 2; and the answer, which is real, enters before the subject is

quite completed. There is a short countersubject, accompanying only part of the answer—it begins after the last note of the subject and ends on the fifth semiquaver of bar 3. Even this is sometimes abbreviated—see bars 7 and 25. The exposition ends on bar 5, and this fugue contains a complete counter-exposition (bars 6 to 10). There are three episodes (bars 11 to 16, 17 to 19, and 22 to 25), all of which are developed from the countersubject. The fugue has no *stretto*.

No. 10.—*E minor*, $\frac{4}{4}$, 42 bars (2 voices). The only two-voice fugue in the work. The subject ends on the second quaver of bar 3. Though the subject modulates and ends in the key of the dominant, the answer is *real*, and not *tonal* according to rule. This is because a *tonal* answer would render it impossible to retain the characteristic intervals (the augmented fourth and augmented second) in the second bar of the subject. There is a regular countersubject, ending on the first semiquaver of bar 5. There are four episodes (bars 5 to 10, 15 to 19, 24 to 29, and 34 to 38). Of these the third is an inversion of the first, and the fourth of the second. There is no *stretto*. The occurrence of unison passages, as at bars 19 and 38, is extremely rare in a fugue.

No. 11.—*F major*, $\frac{3}{8}$, 72 bars (3 voices). A very interesting little fugue. The subject ends on the first note of the fourth bar. The answer is *tonal*, with a regular countersubject, commencing on the first note of bar 5, and ending on the first note of bar 8. At bar 17 begins a regular counter-exposition, carried through all the voices, at the end of which is the first *stretto*, in which only the two lower voices take part. Note how at bars 18 to 21 the countersubject is divided between the two lower voices. The second *stretto* begins at bar 36, and the third (in which the order of entry of the parts in the preceding *stretto* is reversed) at bar 46. In all these *stretti* the voices enter at two bars' distance. The last and closest *stretto* is seen at bar 65. All previous *stretti* have been at the interval of the octave; this is at the eleventh. The beginning of the subject is altered in both the voices. The three episodes (bars 13 to 17, 31 to 36, and 56 to 65) deserve to be carefully analysed. They are all founded on either the subject or the countersubject.

No. 12.—*F minor*, *C*, 58 bars (4 voices). A very fine fugue, resembling No. 3 in the richness and variety of its episodes. The subject ends on the first note of the fourth

bar, and the countersubject begins on the following note and ends on the first note of bar 7. The answer is *tonal*; but (as is not infrequent with tonal fugues) we find a *real* answer in the subsequent developments. The *codetta* before the entry of the last voice (bars 10 to 13) is formed from the countersubject, and furnishes material for all the episodes. In the exposition the fourth voice enters exceptionally (at bar 13) with the subject instead of the answer. There are six episodes, which, though all formed from nearly the same material, furnish a long *crescendo* of interest. They are found at bars 16 to 19, 22 to 27, 30 to 34, 37 to 40, 43 to 47, and 50 to 53. All will repay close examination. The fugue contains no *stretto*.

No. 13.—*F sharp major*, *C*, 35 bars (3 voices). This fugue is simple in form, and similar in its construction to Nos. 7 and 9. The answer is *tonal*, with a regular countersubject. Those of my readers who have taken the trouble to follow my analysis of the preceding fugues will by this time have had sufficient experience to determine for themselves the limits of the subject and countersubject. In future, therefore, I shall not define these unless there is some unusual feature in them requiring notice. Notice in bar 32 a part of the countersubject combined with the subject in double counterpoint at the twelfth. A novel feature of this fugue is that the episodes, of which there are few (bars 7 to 11, 13 to 15, 17 to 20, and 22 to 28), are mostly constructed on altogether new material, instead of being formed from the subject or countersubject; in the first and third episodes the themes are entirely fresh; in the second and fourth the new matter is combined with the first four notes of the subject. The fugue contains no *stretto*.

No. 14.—*F sharp minor*, $\frac{6}{4}$, 40 bars (4 voices). The answer is *real*, with a regular countersubject. There is a *codetta* (bars 11 to 15) before the entry of the fourth voice, which here (as in Fugue 12) has the subject instead of the answer. There are three short episodes (bars 18 to 20, 23 to 25, and 35 to 37), all of which are founded on suggestions of the countersubject. The fugue has no *stretto*. The answer at bar 20, and the subject at bar 32, are taken by contrary movement.

No. 15.—*G major*, $\frac{6}{8}$, 86 bars (3 voices). A very interesting and ingenious fugue. The subject is frequently varied and sometimes abridged (see bars 51, 63, &c.) in the

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each first note, and the use of which for this purpose promotes clear enunciation—musical elocution—cannot be overrated; especially with regard to modern music, which, through uncleanness of delivery, may easily become mere nonsense-notes. And though in not so marked a degree, yet absence of phrasing tends towards the same effect in all music whatsoever.

Strangely enough, arm-action still is a vexed question with some. Undoubtedly it must be put down to mere, sheer wilful ignorance, which permits denial of its “legitimacy” still to occur. It is, by the way, curious how this word is regularly trotted out when anything previously untaught or unperceived in Art is done, no matter whether it be in performing, teaching, or in original production. As if any good and artistic effect were not in itself the very best evidence of its entire “legitimacy”!

Indeed, those few who still abstain from deliberately making use of the natural action of the fore-arm (and even go so far as to deny its correctness), nevertheless *do use it* in spite of themselves—unknowingly—and therefore generally produce an unmusical and inartistic effect, just in direct proportion with the amount of their unwillingness to use the arm. Every chord—and much modern music, it is to be feared, consists mostly of such—played under these circumstances becomes more or less a *push* from the elbow, or even shoulder; this being, of course, entirely at variance with all the mechanical and physiological laws involved in pianoforte tone-production. When a large tone is desired under these conditions, there results merely a “thump”—i.e., an uncontrolled, *unmeant*, and undirected impulse.

On the other hand, with a deliberate, intentional, and careful use of arm-action, the faintest and most delicate tint, as well as the full tone the instrument is capable of, can, with equal ease, be drawn from it, and that indeed by even comparatively muscularly weak individuals.

Bad tone does, however, often result even when the correct arm-movement is employed. Yes! even with first-rate artists—simply from the striking limb being held in a state of absolute rigidity *instead of in a naturally elastic condition*. Sad it is to notice how often an otherwise beautifully finished and artistic performance is thus marred, if not utterly ruined, and merely through non-attention to this rule! For this is the immediate cause of the bad effect, though

course of the development. The answer is *real*, with a regular countersubject, which, however, only accompanies the latter half of the subject. The countersubject begins on the fifth quaver of bar 6, and ends on the first semiquaver of bar 9. The *codetta* (bars 9, 10) before the entry of the third voice furnishes the germ of all the episodes. Both the subject and countersubject are frequently taken by inverse movement; but the last bar of the countersubject is never so treated. There are three *stretti*, commencing respectively at bars 51, 60, and 77. There are six episodes—bars 15 to 19, 31 to 37, 46 to 50, 54 to 60, 64 to 69, 73 to 76, which should be carefully examined. On the final tonic pedal (bars 84 to 86) additional voices are introduced—a very common procedure with Bach.

(To be continued.)

Chats on Technical Subjects.

V.—PIANOFORTE TONE-PRODUCTION.

(Concluded from page 60.)

MANIFESTLY, it is difficult, if indeed not impracticable, to strike chords by means of finger-action alone. Hence wrist and arm actions are here employed. These are of three very distinct kinds.

I. Arm-action—movement from the *elbow*.
II. Wrist-action—movement of the hand from the wrist-joint. III. A certain combination of these two, in which the hand is thrown into motion by a jerk given by the fore-arm; this might be described as “wrist-elbow” action.

All these find appropriate employment, though the kind of action chosen for each particular passage does, to some extent, depend on each player’s muscular and mental idiosyncrasies. Broadly speaking, it is generally found best to produce from the *wrist* (hand movement), octave passages and reiterated chords, &c., when considerable speed combined with lightness is required. When considerable tone is desired, then it is, however, more easy—and consequently effective—to employ the wrist-elbow action.

Detached chords, whether of light or heavy quality, are always best performed through *arm-action*, as are also the *initial notes of phrases*—a point of paramount importance, for unless the beginnings of the phrases be well defined, clear articulation of the musical sentences is rendered quite impossible. Hence the importance of arm-action, which gives a convenient mode of distinguishing

conjecture must as yet take the place of exact science as to the ultimate one. The correct theory *may* be, that although the pianoforte mechanism does provide for the hammer's falling away from the string immediately after impact, yet, when the blow given is of the rigid nature above alluded to, then, after all, the hammer does not immediately leave the string, and so the vibration is stopped in its very birth. We have the familiar instance when a bell or other vibratile body is struck with an recoiling action. Direct experiment at the pianoforte will, however, demonstrate quickly and conclusively enough how the bad tone arises and how it can be avoided. Let two chords be struck forcibly, holding every tendon in a state of tension in one case, and in the other throwing the hand down freely and in a state of relaxation, and the thing is done!

Arm-action, which is quite easy of attainment, is then produced as follows: The whole limb (fingers, hand, and fore-arm acting as a single, solid, but *elastic* lever) is raised, the motion taking place from the elbow; the whole is then, as it were, allowed to *fall* on the keys, the fingers having been bent into position previously to the commencement of the descent, and the wrist meanwhile remaining unconstrained, as before insisted on. A considerable space should be traversed if the movement is to be a controlled one, and, provided this latter rule is kept to, then the actual tone of the note or chord (*i.e.*, the amount of speed taking place) can be felt as it is *being* played. The speed should also somewhat increase up to the completion of the movement; so that when the action is correctly carried out, the sensation is, that the hand and fingers appear to be very heavy, and that they are being dropped on the keys, say, like little sand-bags; no recoil taking place. Forcible chords should also but rarely be given without a slight rest on the keys, otherwise an unmusical effect is apt to result. On a modern instrument the tones are so powerful that the sound has hardly time to develop, if the dampers are permitted to come down on the strings instantaneously after a considerable percussion; and an effect is produced akin to staccato chords on the trombones and trumpets, which, needless to add, comes rather under the category of noise than music.

In playing from the wrist—hand-motion—the wrist-joint is held, the usual height, or slightly lower. In preparing for the blow,

the fingers are bent as required during the ascent of the hand, so that before any downward movement is commenced, those fingers that are to touch the keys are exactly in the position they would be in had they already individually struck their notes. Just as in finger and in arm-action, the descent should partake of the character of a falling weight—the speed increasing up to the point of percussion; and the movement of the hand should be accompanied by a sense of entire relaxation of the tendons on the *upper* side of the hand and fore-arm.

As before recommended, quick and yet forcible passages are best taken by a combination of hand and arm-motion. In this case, the wrist is held with *just sufficient stiffness* to prevent the hand from falling of its own weight, when held away from the keys. The movement produced being literally a shaking of the hand "at" the keys; the slight stiffness given to the wrist, acting the part of a spring, so that when the fore-arm is in a jerky manner moved from the elbow, the hand from the wrist-joint is, as it were, *thrown* on the keys. The fingers must, of course, as in the preceding actions, be prepared before each blow.

In addition to these three chief actions, it also sometimes, for certain effects, becomes desirable to combine finger-action with these; and other combinations are also available—such as accompaniment chords given by wrist-action, while single fingers of the same hand sustain other notes:

As the singing tone is easily produced by means of arm-action (provided the rules of elasticity and increase of speed during each descent be adhered to), a few words on the use of the *damper-pedal* in this connection will not appear out of place, the *legato*, of course, entirely depending on its careful employment.

In this case the pedal is permanently kept *down* instead of *up*, but as each succeeding note (or chord) is struck, *at that very instant* the pedal is allowed to rise for a moment. In other words, the dampers must touch their strings at the very time, or even somewhat *after*, the sounding of the *next* note.

A few words in conclusion.

Successful tone-production, in the first instance, then, depends on a correct understanding of the mechanical, muscular, and mental principles involved, and then on their correct application. And the latter cannot be done—the correct application of the knowledge cannot occur—unless absolute concentration of mind be given.

In learning to play a piece, it is necessary to *apprehend* the written text, to *expect* the musical effect it gives the outline of, and to compare what the fingers *are* doing, with what was intended. But these intentions cannot be carried out unless close attention be given to the *means*. Hence, a finger must be thought of in connection with every note, and also must its exact movement be calculated—intended—in each case.

By doing this, Tone and Music production go hand-in-hand. And if they go not together, then do they both fail.

TOBIAS A. MATTHAY.

Wisdom of the Ancients.

THOSE slightly acquainted with musical history have a vague idea that the works of Beethoven were not understood when first produced. Apparently not many know that Handel, Gluck, Haydn, and Mozart were quite as much misunderstood, and perhaps even more furiously attacked. The same charges were brought against all alike—want of melody, noisy accompaniments, unvocal style, discordant harmonies, extravagant modulations—the same old story. Handel and Rossini, Mozart and Wagner, all were accused of exactly the same defects. We have previously quoted some astonishingly stupid remarks on Beethoven and Weber from the *Harmonicon*; we now approach our own times, and find that the criticisms of one generation back are just as absurd.

The eighth edition of the *Encyclopædia Britannica* contains a number of articles on musical subjects, signed G. F. G. Here is a specimen:—

“He was not like Handel, Haydn, Mozart, Beethoven, and others, who, as young prodigies of musical talent, had nevertheless to make their bread by their art, and to endeavour to consult the taste of the public. Probably this superiority of social condition may have influenced his feelings and the style of his musical compositions. Certainly he seems in general to have cared little for the production of that flowing and impressive melody which forms so great a charm in the works of the great composers just named, and to have devoted his attention rather to the effects of instrumentation, and to the resources of harmony, modulation, and counterpoint.”

Who, unsophisticated reader, thinkest thou was this composer who neglected pleasing melody for the sake of instrumentation and pedantic counterpoint? It was

Mendelssohn. And this article appeared as lately as 1857, when poor unmelodious ^{of most} Mendelssohn had been dead ten years.

Turn again, unsophisticated reader, and thou shalt read greater abominations than these. In October, 1864, Dickens suffered an anonymous article headed “Old, New, and No Music,” to appear in *All the Year Round*. Here is some of it:—

“Considering the flaws and specks in Beethoven’s latest music as the starting point of the movement, the first name among those moderns who have helped in German music to confound good and evil is that of Robert Schumann, a dreamy, heavy, bewildered man, not without generous aspirations, and a satisfactory amount of scientific preparation, but whom clearness of purpose and vision seems to have largely forsaken whenever the work in hand was one of any length or importance, and in whom the instinct for beauty seems to have been extraordinarily weak. That man shall run the risk of being pilloried as a malevolent bigot who shall venture in certain German circles (and these made up of intelligent and sincere persons) to declare that very little of the mass of music bearing Schumann’s name has any real value, save those slight trifles thrown off for children and young persons at an early period of his career, which he lived to disown with transcendental contempt. Want of freshness in idea, want of simplicity in treatment, a resolute determination to be eccentric (that most commonplace of follies), a lumbering uncouthness where animation was aimed at, affectation where tenderness and pathos might have been looked for—these characteristics, with more or less mitigation, distinguished Schumann’s symphonies, his cantatas, his overtures—all, in short, of his compositions on an extended scale. His songs, which are in high favour with those who are advanced in cloudy connoisseurship, are stale, strained, and sickly, as compared with the best by Schubert, and Mendelssohn, and Lindblad the Swede (the last far too little known in England). In his pianoforte music, such real fancy as it contains is confined to the titles of the pieces.” . . . There is more of this interesting stuff, after which the writer turns to Wagner, of whose later works he of course knew nothing. Some of his remarks are worth reproducing:—

“After a few constrained attempts at conformity with the fashions of the day—his opera of ‘Rienzi’ showing unmistakable

TWO musical "At Homes" were given by MR. WALTER MACFARREN, at Osnaburgh Terrace, on the 16th and 30th ult.

WE hear that an Operetta of MR. ERNEST FORD's was produced with much success on the 2nd ult. at the Opera Comique.

MR. J. ROBERTSON gave a Morning Concert at the Lyric Club on the 6th ult.

MR. LAWRENCE KELLIE's third Vocal Recital came off on the 10th ult. at Steinway Hall.

MR. JOHN THOMAS announces his annual Harp Concert for the 2nd inst. at St. James's Hall.

[Matter intended for this column should have "Old Students' Corner" written on outside of envelope.]

THE Parepa-Rosa Prize, competed for on the 23rd ult., was awarded to Miss Marie Hooton. There were thirty-one competitors, and Miss Hilda Wilson, Mr. Barton McGuckin, and Mr. Lewis Thomas were the judges.

ON the 26th ult. the Leslie Crotty Prize of ten guineas was awarded to Mr. David Hughes. There were six competitors, and Messrs. W. H. Brereton, J. Bridson, and Leslie Crotty were the judges.

Fortnightly Concerts.

PROGRAMME OF THE 7TH ULT.

SONATA in C minor, Organ

Felix Mendelssohn Bartholdy (1809-1847).

Mr. HUNNIBEL.*

ARIA, "Dove gei mio bel tesoro" *Joseph Haydn.*

Miss OLIVE GREY. (1732-1809).

IN DER NACHT, Op. 12, Pianoforte

Robert Schumann (1810-1856.)

Mr. JAMES E. PHILP.

SONATA in D minor, Violin and Pianoforte

Johannes Brahms.

Allegro. Adagio. Un Poco Presto e con Sentimento. Miss JESSIE DAVIES and Mr. GERALD WALENN.

ARIA, "Fac me vere" (Stabat Mater)

Joseph Haydn (1732-1809).

MISS BESSIE DORE (Sainton-Dolby Scholar).

SONG WITHOUT WORDS, No. 13, Pianoforte

Felix Mendelssohn Bartholdy (1809-1847).

"LA FILEUSE," Op. 157, No. 2, Pianoforte

Joachim Raff (1828-1882).

Miss GREENHILL.

SONGS, "The Charmer" *Felix Mendelssohn Bartholdy (1809-1847).*

"The Fisher Maiden" *Giacomo Meyerbeer (1791-1863).*

Miss CISSIE CRANFORD.

RECITATION, "The Murder Scene from *Macbeth*" *William Shakespeare.*

"Macbeth,"—Mr. C. M. J. EDWARDS.

"Lady Macbeth"—Miss POCOCK.

SONGS, "For a dream's sake" *Frederic*
"The Violet" *Hymen Cowen.*

Miss THORLEY.

ALLEGRO (Sonata in F sharp), Pianoforte

Ludwig von Beethoven (1770-1827).

Miss EMMA WHEATON.

SONG, "War's Foreboding" ... *Franz Schubert*

Mr. ARTHUR MANCLARK. (1797-1828).

PRELUDE AND FUGUE in E (Op. 35, No. 1),

Pianoforte ... *Felix Mendelssohn Bartholdy*

Miss FRIEDA F. FRAMES. (1809-1847).

SONG, "The Jewel Song" (*Faust*) *Charles Gounod.*

Miss MARGARET ORMEROD.

* With whom this subject is a second study.

traces of the influence of Meyerbeer—it seems to have become clear to Herr Wagner that, as an orderly citizen in the world of art, he could only hold a second-rate and imitative place; whereas noise and stir, power to injure, and, haply, power to gain, were to be got out of open rebellion.

"Herr Wagner's insolent book, and the music, in which he illustrated his theory by his practice, for a time cowed honest Germany, imposed on timid Germany, and encouraged ignorant Germany. . . . However, since the production of 'Lohengrin,' some of the warmest disciples of Herr Wagner have slunk out of his church, others have openly recanted, and those who remain have not coherent fellowship in any fixed principle of art or action, save in ridiculous mutual praise."

Of course the facts of this writer were no facts. Schumann never disowned any of his music, neither did Wagner quit his earlier style because it did not succeed. But the statement that Wagner's adherents had mainly left him since the production of "Lohengrin" is intensely amusing when seen in the light of subsequent events. If this delightful humorist had waited a few months before writing his article, he might have given an account of the production of "Tristan." His remarks upon that would certainly have been worth reproducing.

All this will, doubtless, occur again. Whenever a composer of the very highest rank appears he will assuredly be accused of the same old crimes. Above all, we may be certain that he will be accused of not knowing how to write for the voice. That is one infallible mark of a great composer.

H. DAVEY.

What our Old Students are doing.

MR. STEPHEN KEMP gave a Pianoforte Recital at the Guildhall School of Music on the 17th ult. The programme included Beethoven's Sonata in D minor, Op. 31; Chopin's F minor Fantasia, Liszt's Etude in D flat, &c.

MR. CHARLES F. REDDIE gave his first Pianoforte Recital at the same hall on the 17th ult. He was assisted by two of our old students, Mr. John Payne (violin) and Mr. Arthur Oswald (vocalist).

MISS AGNES ZIMMERMANN, R. A. M., assisted, on the 24th ult., at the third of this season's Chamber Concerts, given by Messrs. Josef Ludwig and W. E. Whitehouse, A.R.A.M., at Princes Hall.

MISS AMY E. HORROCKS has just brought out a set of four Songs (Robert Cocks & Co.), and Messrs. Joseph Williams will also shortly issue an album of twelve from the same pen.

BALLADE in G minor, Pianoforte *Frederic Chopin*
Miss MAUDE FUGGLE. (1809—1849).
(Accompanist, Mr. STANLEY HAWLEY.)

PROGRAMME OF THE 21ST ULT.
FANTASIA AND FUGUE in G minor, Organ
Johann Sebastian Bach (1685-1750).
* Mr. G. B. J. AITKEN.

AIR, "Printemps Nouveau" ... *Paul Vidal*.
Miss ROSE SOMERSET.
(Accompanist, Mr. STANLEY HAWLEY.)

TOCCATA (Op. 38), Pianoforte
William Sterndale Bennett (1816-1875).
Miss FLORENCE EDMONDS.

LIED, "Der Erl-König" *Franz Schubert* (1797-1828).
Mr. CHARLES PHILLIPS.
(Accompanist, Mr. W. LINDSAY LAMB.)

IMPROMPTU in G flat (Op. 51), Pianoforte
Frederic Chopin (1809-1849).
(Mr. G. B. J. AITKEN.)

ARIA, "Una Voce poco fa" (Il Barbiere)
Gioachino Rossini (1792-1868).
Miss ARMRIDING.
(Accompanist, Mr. STANLEY HAWLEY.)

PRELUDE AND FUGUE in F (Op. 35, No. 5),
Pianoforte
Felix Mendelssohn Bartholdy (1809-1847).
Miss BEATRICE HOWELL.

POLONAISE, Violoncello and Pianoforte
Frederic Chopin (1809-1849).
Miss KATE OULD and Miss GOODSON.

AIR, "Le Parlate d'Amour" (Faust)
Charles Gounod.
Miss HORTENSE SAMUELSON.
(Accompanist, Mr. STANLEY HAWLEY.)

SCHERZO in C sharp minor (Op. 39), Pianoforte
Frederic Chopin (1809-1849).
Miss MAUDE RIHLL (Thalberg Scholar).

ARIA, "O Salutaris Hostia"
M. L. C. Z. Salvatore Cherubini (1760-1842).
Miss STRATTON.
(Accompanist, Mr. STANLEY HAWLEY.)

ALLEGRO (Sonata in C minor, Op. 45),
Pianoforte and Violin ... *Edvard Grieg*.
Miss EMILY HAWKINS and Mr. VAL MARRIOTT.

* With whom this subject is a second study.

Excelsior Society.

ON the 18th ult., at 12, Granville Place, W., Mr. F. Corder gave the first of a series of four Lectures on Wagner's Music-dramas, comprising: "Der Ring des Nibelungen," "Tristan und Isolde," and "Parsifal." On this occasion Mr. Corder took the first two parts of the grand Nibelungen tetralogy, "Das Rheingold" and "Die Walküre," giving a detailed and descriptive analysis of each of them, which proved most interesting. He prefaced the lecture by reading the stories of the Volsungs and Nibelungs from Dasent's "Popular Norse Tales," which legends were adapted by Wagner, and moulded with slight necessary alterations to suit the purposes for his stupendous art-work. The quaint humour which abounds in the Scandinavian mythology was made amply manifest during the evening, and caused not a little amusement.

It may not be out of place to give a short but concise synopsis here of the plot of these first two dramas for the benefit of those who were not present.

"DAS RHEINGOLD."—The first scene is laid beneath the waters of the Rhine, where three Rhine maidens are guarding the treasure of gold. *Alberich*, the king of the underground dwarfs, appears and makes love to the maidens, who reject him with scorn, and foolishly tell him about the hidden gold, which he seizes, after renouncing love, and bears off with him to Nibelheim, leaving the maidens bewailing their loss. The next scene shows us the castle of the gods, Walhalla, built for them by the giants, who now demand *Freia*, the Goddess of Youth, in payment. The gods refuse to part with her, and are at a loss what to do, when *Loki*, the fire-god, appears and tells them of *Alberich's* treasure, which the giants promise to accept in place of *Freia*. *Loki* and *Wotan*, the chief god, descend to the lower regions, Nibelheim, to gain possession of it. *Alberich* has meanwhile made a ring out of his hoard of gold, which enables the wearer to assume a supreme power, and with this he tyrannizes over the whole race of dwarfs. *Wotan* obtains possession of this ring with all the wealth attached to it by fraudulent means, but not before *Alberich* curses the ring:—

"As at first by curse 'twas reached,
Henceforth curs'd be this Ring!"

which is to bring misery and misfortune to its wearer. The giants are handed over the treasure, but they demand also the ring, which *Wotan* is reluctantly compelled to give up. The curse at once begins to operate and the giant *Fafner* slays his brother *Fasolt*, as they are quarrelling over the sharing of the booty. The gods walk in procession over a rainbow bridge leading to the castle as the curtain falls.

"DIE WALKÜRE."—The first scene represents the interior of a hut built round the trunk of a tree, and *Siegmund*, the son of *Wotan* and a mortal woman, enters fatigued and sinks down fainting. He has been flying from his enemies, and comes unawares to the dwelling of *Hunding*, his mortal foe. *Sieglinde*, *Hunding's* wife, and daughter of *Wotan* also, though unknown to *Siegmund*, enters and converses with him. They fall in love, but are interrupted by the entrance of *Hunding*, who sees in *Siegmund* the enemy whom he has been pursuing; but unwilling to break the laws of hospitality, allows him to remain the night, and summons him to combat in the morning. They retire to rest, leaving *Siegmund* alone for awhile. Then *Sieglinde* enters, having drugged *Hunding* to sleep, and the two lovers announce their affection for each other. *Siegmund* draws out a magic sword sticking in the tree (having been thrust there by *Wotan*), and escapes with his sister and his bride. Perhaps it will be well to remark in passing, that the gods recognised no claim of relationship, hence the repulsiveness to our senses of this incident can at once be turned aside, by viewing it in the proper light, since it becomes necessary for the development of the plot.

In the second scene, amongst some rocky heights, *Wotan* commissions *Brünnhilde*, a Valkyrie, to protect *Siegmund* in his coming fight against *Hunding*, but is obliged to reverse his order at his wife *Fricka's* instigation. *Brünnhilde* announces herself to *Siegmund*, who enters supporting *Sieglinde*, and bids him prepare to come with her to Walhalla. The war-maidens, or *Valkyries*, daughters of *Wotan*, used to select warriors from

THE OVERTURE.

the battle-field and carry them to the home of the gods, where they drank mead from the skulls of their enemies. Such was to be *Siegmond's* fate, but he is unwilling to leave his bride. *Brünnhilde* takes compassion on him and promises to protect him, but her help is unavailing, since *Wotan* appears during the combat and with his spear shivers the sword *Siegmond* is wielding, and he is slain by *Hunding*. *Wotan* then slays *Hunding*, and turns wrathfully in pursuit of *Brünnhilde*, who has fled with *Sieglinde*.

The next scene is still among the mountains, where a group of war-maidens are assembled, to whom enter *Brünnhilde* and *Sieglinde* imploring their protection, which, however, they are unable or unwilling to afford. *Brünnhilde* then shows *Sieglinde* the way to a place of safety, and giving her the shivered fragments of the magic sword, which she bids her keep, tells her she is about to become the mother of a hero, to be named *Siegfried*. *Wotan* now enters in great wrath and is left alone with *Brünnhilde*. She pleads for forgiveness, which he denies her, and she is doomed for her disobedience to lose her divinity and become wedded to a mortal, who must be brave enough to pass through the barrier of fire, which *Wotan* calls up around her sleeping couch. The scene closes as he takes a last and touching farewell, after having given her the kiss of sleep.

The musical illustrations selected from the two dramas consisted of—(1) The Walhalla motive, played by Mr. Matthay, while Mr. Grove sang the part of *Wotan*, from "Das Rheingold"; and (2) the Prelude to "Die Walküre," by Mr. Matthay; (3) the Love-duet from Act I., with Miss E. Barnard and Mr. Corder in the title-rôles of *Sieglinde* and *Siegmond* respectively, accompanied by Mr. Hawley; (4) the "Walkürenritt" as a duet by Mr. and Miss Matthay; and (5) "Wotan's Abschied und Feuerzäuber," sung by Mr. Grove, accompanied by Mr. Matthay.

The second lecture of this series will deal with "Siegfried" and "Die Götterdämmerung," the last two dramas comprising the "Ring of the Nibelung."

M. Paderewski's Concert.

DEPARTING from custom we deem it fitting to take special note of the Orchestral Concert given on the 10th ult., at St. James's Hall, by M. Paderewski, because of the unusual nature of the programme. This consisted of but five items—an Orchestral Suite by one Le Borne; a Pianoforte Concerto by the Concert-giver; a Ballade for violin and orchestra, by Mr. Henschel; the Pianoforte Concerto in C minor (No. 4), by Saint-Saëns; and Liszt's Hungarian Fantasia for piano and orchestra. Concerning the composer of the first piece we know nothing, and desire to know less. His Suite is a hopelessly vulgar imitation of the music of Delibes, with all the tricks of French orchestration, but without any of that neatness and elegance which usually marks the light music of French composers. The themes are mere half-ideas, tossed about from one key to another, and fought for and worried to death by the savage instruments in the orchestra. Such music may be tolerated in a beer-garden or a bear-garden, but not in St. James's Hall. M. Paderewski's Concerto in A minor is not a very interesting work, certainly far below what one would expect from a composer of his calibre. The ideas are

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point of
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the
pianoforte part,
which largely consists of those empty and un-
interesting scrambles which, following the example
broidery work of Chopin and Bennett. Modern
pianoforte concertos all have the same fault;
instead of the piano part being the main thing it
is an irritating excrescence, all the thematic
interest lying in the orchestra. Mr. Henschel's
Ballade consists of a well worked out *Andante*
and *Allegro* of irreproachable style, though far
from striking as to its themes. The ending, in
which the solo instrument slowly wanders down
the tonic chord, whilst in the orchestra the
clarinet slowly wanders in the opposite direction,
is extremely happy. The Concerto of M. Saint-
Saëns is perhaps his best, and there is much
ingenuity in the transformation of subjects;
but it is only clever—it awakens no sentiment
of gratification. The same remark applies
to Liszt's well-worn Rhapsody, and altogether
the music of this Concert left a far from
pleasant impression upon the mind. One does not
often, we are glad to say, come away from a high-
class West-end Concert with a feeling that the
triangle and cymbals have worked harder than
anyone else in the orchestra. Regarding the
merits of M. Paderewski's playing, we cannot
hazard a judgment, seeing that everything was in
the same style—pure pianoforte fireworks. There
can be no doubt that his executive abilities are
astonishing, even in these days of "higher de-
velopment"; his control over tone absolute. His
fortissimo is tremendous and obtained without
effort, and the *pianissimo* he can—when he likes—
obtain one would hardly believe possible on an
Erard piano. Taste and musical feeling he must
certainly possess, judging from his charming com-
positions; but these qualities seemed on this
occasion to be somewhat lacking—indeed, there
was little opportunity for their display. As an
encore he played his well-known Minuet, in a
style for which we cannot accord him much
praise.

Musical Calendar for July, 1890.

WEDNESDAY, 2.

Mr. John Thomas's Concert, St. James's Hall, at 3.

SATURDAY, 5.

R.A.M. Fortnightly Concert, at 8.

MONDAY, 7.

Richter Concert, St. James's Hall, at 8.30.

THURSDAY, 10.

Handel Festival, Westminster Abbey.

MONDAY, 14.

Madame Madeline Schiller's Pianoforte Recital, St. James's Hall, at 3.

Richter Concert, St. James's Hall, at 8.30.

SATURDAY, 19.

Operatic Performance, R.A.M., at 8.

MONDAY, 21.

Operatic Performance, R.A.M., at 8.

FRIDAY, 25.

R.A.M. Orchestral Concert, St. James's Hall, at 8.

SATURDAY, 26.

R.A.M. Prize Distribution, St. James's Hall, at 3.

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<i>c</i> 31. Saxon air with variations	Dussek	4	0	<i>c</i> 92. Gavotte and Musette in G minor (Suites Anglaises, No. 3)	Bach	3	0
<i>c</i> 32. Passepied (Partita in B minor)	Bach	2	0	<i>c</i> 93. Allegretto in F minor (Op. 94, No. 3)	Schubert	3	0
<i>c</i> 33. Two minuets in G and E flat	Beethoven	3	0	<i>b</i> 94. Nachtstück in F (Op. 23, No. 4)	Schumann	3	0
<i>b</i> 34. Rondo brillant in B flat (Op. 107)	Hummel	4	0	<i>a</i> 95. Momento capriccioso (Op. 12)	Weber	4	0
<i>b</i> 35. Toccata in A (from Sonata, No. 6)	Paradies	3	0	<i>a</i> 96. Fantasia in F sharp minor (Op. 28)			
<i>b</i> 36. Gigue in F sharp minor (Suite, No. 6)	Händel	2	0	<i>b</i> 97. Allegro con fuoco (Studies, No. 1)	Mendelssohn	6	0
<i>b</i> 37. Invitation pour la valse (Aufforderung zum Tanze)	Weber	4	0	<i>c</i> 98. Menuet du Carême	Cipriani Potter	3	0
<i>c</i> 38. Minuet and Trio in E flat	Beethoven	3	0	<i>a</i> 99. Nocturne in F sharp (Op. 15, No. 2)	Chopin	3	0
<i>c</i> 39. Sonata in E	Paradies	4	0	<i>b</i> 100. Menuetto in G (5th Partita)	Bach	3	0
<i>b</i> 40. Nocturne in E flat (Op. 9, No. 2)	Chopin	2	0	<i>b</i> 101. Menuetto in F sharp minor, from Sonata (Op. 6)	Mendelssohn	3	0
<i>c</i> 41. Aria (4th Partita)	Bach	2	0	<i>b</i> 102. Romanza in F sharp (Op. 28)	Schumann	3	0
<i>b</i> 42. La galante, rondo (Op. 120)	Hummel	5	0	<i>b</i> 103. Menuetto capriccioso, from Sonata in A flat (Op. 39)	Weber	4	0
<i>b</i> 43. Rondo brillant in E flat (Op. 62)	Weber	4	0	<i>b</i> 104. Variations on a Russian air	Beethoven	5	0
<i>c</i> 44. Wiegenliedchen (Op. 124)	Schumann	2	6	<i>b</i> 105. Valse in D flat (Op. 64, No. 1)	Chopin	3	0
<i>b</i> 45. Aria con variazioni in A (Op. 107, No. 3)	Hummel	4	0	<i>b</i> 106. Valse in C sharp minor (Op. 64, No. 2)	Chopin	3	0
<i>b</i> 46. Octave study	Steibelt	3	0	<i>b</i> 107. Novellette in F (Op. 21, No. 1)	Schumann	3	0
<i>c</i> 47. Two minuets (1st Partita)	Bach	2	6	<i>a</i> 108. Prelude and Fugue in E minor (Op. 35, No. 1)	Mendelssohn	4	0
<i>a</i> 48. Polonaise in C (Op. 89)	Beethoven	4	0	<i>a</i> 109. Vivace con celerità (Studies, No. 3)	Cipriani Potter	3	0
<i>b</i> 49. Prelude and Fugue in D (Op. 35, No. 2)	Mendelssohn	4	0	<i>c</i> 110. Sonata in C	Scarlatti	3	0
<i>c</i> 50. Gigue in B flat (1st Partita)	Bach	3	0	<i>b</i> 111. Mai, lieber Mai	Schumann	3	0
<i>b</i> 51. Marche funèbre (from Sonata, Op. 35)	Chopin	3	0	<i>b</i> 112. Prelude in D flat (Op. 28, No. 15)	Chopin	3	0
<i>a</i> 52. Grand Polonaise in E flat	Weber	4	0	<i>c</i> 113. Canzonetta in G minor	Dussek	3	0
<i>c</i> 53. Tempo di ballo	Scarlatti	2	0	<i>a</i> 114. Caprice in A minor (Op. 33, No. 1)	Mendelssohn	4	0
<i>c</i> 54. Rondo pastorale (from Sonata, Op. 24)	Dussek	4	0	<i>b</i> 115. Romanza in F minor (Sonata, Op. 125)	Spohr	3	0
<i>b</i> 55. Arabesque (Op. 18)	Schumann	4	0	<i>b</i> 116. Valse in A minor (Op. 34)	Chopin	3	0
<i>b</i> 56. Six variations on an original theme in F (Op. 34)	Beethoven	4	0	<i>b</i> 117. Fröhliche Zeit	Schumann	3	0
<i>b</i> 57. Variations in F minor	Haydn	4	0	<i>b</i> 118. Allegro moderato in C (Studies, No. 1)	Steibelt	3	0
<i>b</i> 58. Grand valse in E flat (Op. 18)	Chopin	4	0	<i>a</i> 119. Nocturne in D flat (Op. 27, No. 2)	Chopin	3	0
<i>b</i> 59. Impromptu in B flat (Op. 142, No. 3)	Schubert	4	0	<i>a</i> 120. Prelude and Fugue in F minor (Op. 35, No. 5)	Mendelssohn	4	0
<i>a</i> 60. Polacca brillante in E (Op. 72)	Weber	4	0				
<i>b</i> 61. Bagatelle in E flat (Op. 33, No. 1)	Beethoven	3	0				
<i>a</i> 62. Il moto continuo (from Sonata, Op. 24)	Weber	4	0				

SELECTED, EDITED, AND FINGERED BY

WALTER MACFARREN.

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The Overture.

A MONTHLY MUSICAL JOURNAL

FOR STUDENTS AND FRIENDS OF THE ROYAL ACADEMY OF MUSIC.

No. 6.]

OCTOBER, 1890.

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Holiday Music.

O YES! of course it is a stale subject, and scores of times before at this season of the year have we read in musical journals complaints of the musical miseries of seaside resorts. The niggers, street organs, brass bands, and beggar soloists, the young ladies who wail and strum with open windows, the street cries and salvationists — all these horrors are familiar to us all, both from actual experience and at second-hand. But even this dreary and over-familiar topic can suggest a few reflections not absolutely devoid of interest or novelty. An educated musician, for instance, never ceases to wonder at the enormous number of people who absolutely *love* bad music. Musical people and unmusical people one can understand, but the thousands — nay, millions — who thoroughly enjoy a music hall song and a waltz, but whom no efforts of Kyrle Societies or Local Examinations can drag one inch beyond — this is a phase of mind very hard to realize. To be musical is to have a gift or sense, to be unmusical is to be without that sense; but to be musical skin-deep is only imaginable as the beginning of musicalness. How curious that such a large majority of people can be made musical so far and no further! Another singular reflection is this: seeing how many people — especially young ladies, who are so earnest and painstaking — devote themselves heart and soul to what is called drawing-room music — *i.e.*, vocal or instrumental music of the most rudimentary kind, how is it that they never, NEVER, NEVER succeed? One person playing a drawing-room piece plays exactly like another; the same wrong notes and smeared passages, the same octaves in the bass filled up with arpeggio common chords, the same clipping of the time at every long note, the same abuse of the pedal and utter mal-comprehension of the whole wretched business in hand. Walk down the street any warm night when the windows are open, and among all the myriad pianists and singers (save the mark!) you

hear, we will defy you to find one good one. They howl their ballads and murder the accompaniments, they bang Sidney Smith and smear Schuloff with only slight differences of badness. Now light music in itself is by no means a despicable thing. Auber, Sullivan, and even Offenbach have shown us that the frothiest and most ephemeral of music may be perfectly artistic, and what musician can be insensible to the beauties of a Strauss waltz played by the Hungarians, or even a Waldteufel waltz played by Dan Godfrey? And some of the most rubbishy piano pieces and a few of the ballads and Christy songs are not without a certain attractiveness, *if* only they could be decently rendered. We wonder if some malignant imp ever thought of whispering in the ear of Talexy or Lefèbure-Wély to this effect: “This piece which you have expended so much ingenuity over, these easy arpeggios and runs which exactly fit the hand and do not expose its weaknesses, all this ingenuity is in vain. Though your piece will delight thousands *it will never once be correctly played!*” Such is the fate of drawing-room music — never to be well performed. A man who writes a Symphony can seldom count on more than one performance, but that one is a perfect joy. An oratorio or even an opera is sometimes performed as it should be, while chamber music is seldom badly done. There are at least two places where the admirers of Christy Minstrelsy can go and have their hearts uplifted, and it is said — we know not with what truth — that some music hall singers are artists in their way. But as we recently roved the streets of a charming watering place and compared it with many previous experiences we were forced to the conclusion that the lovers of drawing-room music prefer it bad, as the Icelanders are said to like their butter. Who does not know the local “Grand Concert,” which some years ago would more decently have called itself a Penny Reading? Who does not know the provincial Lecture with

Musical Illustrations, and the Organ Recital "assisted by" a singer who announces him or herself as "of the — Conservatoire of Music"? All these belong to the vast rubbish-heap of bad music which entirely satisfies thousands of our fellow creatures. Alas! musical art bears a great resemblance to a pot of tea! Some like it strong and some like it weak, some like it with sugar and others with milk; but, after all, the pot is half full of bitter and useless dregs. No, not quite useless. Analysts tell us that the waste tea leaves are shipped back to China and—under the suggestive name of "Li-tea"—impose again upon the British public as the genuine article. Our simile runs closer than we thought.

Passing Notes.

AND what — the musician will perhaps ask—has the musical world been doing during the last eight weeks that I have been blissfully ruralizing? For, paradoxical as it may seem, though every member of the profession were to take a holiday the musical world would go on just the same without as with them. And how has it been going on? Well, there has been a Festival at Worcester—or Gloucester, or one of those places; but it cannot interest those who did not go there to be told what was done, or how it was done. One Midland Festival is desperately like another, and the novelty must have a London hearing before we can throw any reality into our congratulations to the composer.

THERE has also been a correspondence in the columns of the *Standard*—one of the silly season sort—on the subject of music in churches. Surely, surely we have had enough of the dispute as to how much or how little the congregation ought to share in their own devotional exercises! What is wanted is for some man of genius who possesses true religious sympathies—a rare combination, alas!—to devote himself to the task of producing some real church music which shall be at one and the same time beautiful, extremely simple, and artistic. *Pien que cela!* As Sir George Macfarren once said to us in our early and disputative days: "Leave theorizing to critics and people who cannot do better. One ounce of work done is better than all the arguing in the world."

THE strain of the *vivâ voce* Harmony Examination has proved too much for one

of our Harmony Professors, who, during a period (we hope only temporary) of mental aberration, has produced the following series of questions, which he proposes to submit to the Board for adoption next year:—

1. What are consecutive fifths? Distinguish between the Glaring Fifth (*Quintus Ferox*) and the common, or Garden Fifth (*Quintus Hortensis*).

2. Which note of a scale is called the misleading note, and why?

3. Do a major and a minor scale together make a pair of scales? If so, how would you with them determine the weight of a piece of music which was considered *heavy*?

4. Define a predominant seventh, and show how it differs from Patent Excelsior Seventh.

5. Give examples of the various forms of the chord of the demented sixth, also of the Neapolitan (*nice*) sixth.

6. On which degrees of the scale are rheumatic chords employed?

7. Distinguish between tonic, sedative, and astringent discords.

8. How many species of Counterpane are there, and when is a Double Counterpane most frequently used?

9. If a Double Counterpane is inverted, what difference does it make in the pattern?

10. In what kind of Counterpane is crotchet work found?

11. What is Musical Pitch, and how is it sometimes affected by *Catarrh*?

12. Describe the demented second. Is this interval consonant or vowel, and how does it differ from a lucid interval?

ON August 2 and 11, Mr. Reginald Steggall, A.C.O., gave two Organ Recitals at the Crystal Palace, with excellent programmes, including Bach's Fantasia and Fugue in G minor and Fugue in A minor, together with pieces by Guilmant, Gounod, Widor, &c.

MR. HENRY C. BANISTER'S Memoir of Sir G. A. Macfarren is now in the press and will be published, probably in October, by Messrs. George Bell and Sons.

In Memoriam. — EDWARD JOHN KELWAY TOMS, eldest son of John Robert and Delia Toms, died August 24, 1890, aged 27 years.

ERNEST M. LAZARECK, Sub-professor, R.A.M., died September 22, 1890.

Notes on Bach's Forty-eight Fugues.

By EBENEZER PROUT, B.A.

(Continued from page 74.)

No. 16.—*G minor, C*, 34 bars (4 voices). Very simple and clear in construction. The answer is *tonal*, with a regular countersubject. There are two episodes (bars 8 to 12, and 24 to 25), both of which are made from the second bar of the subject, direct or inverted. The first *stretto* is seen at bar 17 and the second at bar 28.

No. 17.—*A flat major, C*, 35 bars (4 voices). The answer is *tonal*; there is no regular countersubject, but the counterpoints of the exposition furnish much of the matter for the later developments. In this respect the fugue resembles No. 1. There is only one partial *stretto*, at bar 21. There are five episodes—bars 7 to 10, 11 to 13, 14 to 17, 19 to 21, and 25 to 27. If the second, third, and fourth episodes are examined, fine examples will be found of double counterpoint in the twelfth, and of triple counterpoint.

No. 18.—*G sharp minor, C*, 41 bars (4 voices). A fugue on a very melodious and expressive subject. The answer is *tonal*. There is a regular countersubject; but it does not accompany all the entries of the subject in the middle of the fugue (see bars 17, 24, 26). There are five episodes—bars 9 to 11, 13 to 15, 21 to 24, 28 to 32, and 34 to 37. Of these, the third and the first part of the fourth are constructed of new material; the others are all made from the last five notes of the subject. It is very rare in a fugue to find the parts moving in simple chords, as here at bars 9, 10. Though not one of the most elaborate or artificial, this is musically one of the most beautiful fugues of the first set.

No. 19.—*A major, 9/8*, 54 bars (3 voices). One of the least interesting in the collection, and so irregular in form that it might almost be called a *Caprice* or *Fantasia* in fugal style. The subject ends at the fifth quaver of bar 2, the answer is *tonal*, with no regular countersubject. In the course of the fugue the subject and answer are often considerably altered; see, for example, the entries at bars 25, 33, and 44. There appears to be little design or coherence in the construction of this fugue, or, at least, if there be, I have been unable to trace it. Even the episodes in which Bach's wonderful mastery is generally so apparent seem to have no logical connection with one another.

No. 20.—*A minor, C*, 87 bars (4 voices). A much finer fugue than the last, resembling No. 8 in ingenuity of structure, and also (if one may venture to say so) in a slight suspicion of dryness. The answer is *real*, with no regular countersubject. Though the fugue is so long there are only two episodes, both of which are unimportant (bars 40-43 and 71-73). Extensive use is made of the subject by inverse motion; in this form it is frequently incomplete. (See bars 20, 23, 63, &c.) At bar 14 a counter-exposition by inverse motion is commenced, but not carried regularly through the voices. The special feature of this fugue is the large amount of canon at a short distance, and therefore of course of *stretto*, which it contains. In bars 27-31 the subject is treated as a canon at the octave, at half a bar's distance between the treble and tenor. At bars 31-35 the answer is similarly treated between alto and bass. Bars 36 to 40 give the subject in canon between tenor and alto, and bars 43 to 46 a similar canon for treble and bass. In bars 48 to 52 the inverted subject is "canonized" at the octave by alto and tenor, and at bars 53 to 56 by bass and treble. At bars 57 to 60 a fragment of the inverted subject is taken in canon by treble and alto, and at bars 62, 63, by tenor and bass. Between bars 64 and 70 the subject, direct and inverted, is treated as a canon in the fifth—all previous ones having been in the octave. At bar 73 we see a canon in the octave again. In the *coda* (bars 80 to 87) additional voices are introduced. On the tonic pedal (from bar 83) is seen the closest *stretto*, all the voices being engaged, two having the subject in its direct, and the other two in its inverted form. All the canons should be carefully examined, and it should be especially noticed how often the harmony of the voices in canon, which would be incorrect by itself, is rendered correct by the addition of free parts.

No. 21.—*B flat major, 3-4*, 48 bars (3 voices). A perfect gem; one of the most highly finished works of art of the whole collection. The answer is *tonal*, and there are two regular countersubjects; the first begins on the last quaver of bar 5 and ends on the first note of bar 9. When the bass enters with the subject, the middle voice has the first countersubject and the upper part has the second, which begins with the three semiquavers at the end of bar 9, and ends on the first note of bar 13. The subject is constantly accompanied by both the countersubjects; and, excepting the two episodes

(bars 17 to 22, and 30 to 35), the whole fugue from the 9th bar is written in triple counterpoint, four of the six possible positions being actually made use of. Fine specimens of triple counterpoint are to be found in several of the other fugues, but none are so complete and so continuous as this.

No. 22.—*B flat minor, ♀, 75 bars (5 voices).* The second and last five-voiced fugue in the work. The answer is *tonal*; there is no countersubject. The subject ends on the first note of bar 3, and it is curious to notice that, even in the first exposition, the last note of the subject is sometimes a major and sometimes a minor third. (Compare Fugue 6.) The three episodes (bar 17 to 24, 39 to 46, and 57 to 67) are mostly founded upon the last four notes of the subject. A special feature of this fugue is the two *stretti*, the first commencing at bar 50 and the second at bar 67. The latter is, as usual, the closer, all the voices entering with the subject at half a bar's distance.

No. 23.—*B major, C, 34 bars (4 voices).* The answer is *tonal*, with a regular countersubject. It is interesting to observe that here a real answer would have been equally correct. Had Bach regarded the second note of the subject as an auxiliary note to the tonic, the form of the subject would have been similar to that of Fugue 9, where the answer is real. Bach, however, very frequently treats the leading note (as here) not as the seventh of the tonic, but as the third of the dominant, and answers it accordingly by the third of the tonic. (Compare Fugues 18 and 19.) A peculiarity of this fugue is that after the first exposition, the countersubject is never used in a complete form, till the last entry of the answer (bar 31), all intermediate entries being accompanied either by fragments of the countersubject or by counterpoint, principally formed from its first seven notes. At bar 18 the subject, and at bar 20 the answer, are taken in inverse movement.

No. 24.—*B minor, C, 76 bars (4 voices).* The only fugue in the work which has any indication of *tempo*; it is marked “*Largo*.” The answer is *tonal*, and deserves careful study to understand the principle on which it is formed. There is a regular countersubject beginning on the last note of bar 4. The beginning and end of the countersubject are sometimes altered. There are three *stretti*, commencing respectively at bars 34, 41, and 69; in each case only the first part of the subject is treated. The four episodes (bars 16 to 21, 24 to 30, 50 to 53, and 63 to 69) are of great interest. Notice especially

the passages in canon (bars 17 to 21, ^{music, &c.}). It is a curious coincidence that Handel uses the very same passage in the song “*What though I trace*” in “*Solomon*.” Had that grand old robber ever seen this fugue? He would certainly have had no scruple in appropriating the passage if it suited him. This fugue is the most chromatic of the forty-eight, and, though not the finest of the first series, cannot be considered an unworthy close to this part of the work.

(*To be continued.*)

Academy Ballads.—V.

THE LADY LUCIE.

[*Lady Lucie braves the mud.*]

Tenterden Street is “*up*” again,
Upon the wind comes the sound of paving;
What dauntless maid in jewels arrayed
The perils of Hanover Square is braving?

“ Now whither away, fair lady Lucie?
Why deck with such splendour of bangle and
brooch ye? ”

“ ‘Tis the last award of the Harmony Board,
And I must go up for my *vivâ voce*.

[*She dreads the exam.*]

“ O good Miss Sharp, I am sick with dread,
From my finger ends is my courage oozing;
Though medals twain I erewhile did gain,
My certificate I shall be surely losing.”

[*Miss Sharp consoleth her.*]

“ Now out on thy fears, fair lady Lucie!
Ye've gained your bronze and your silver
medals,
The Principal's kind, and I trow ye'll find
A goodly place in Academy schedules.”

“ What though I did win my medals both,
What though I am sure there's none will
hurt me?

When yon door I ope, then farewell to hope,
For all reason and sense alike desert me.”

[*She goeth up.*]

She opens the door with a trembling hand:
“ Now hither, now hither, fair maid, approach
ye.

Sith ye did gain your medals twain,
No fears ye'll find in a *vivâ voce*.

“ A maiden who dons medals silver and
bronze,

B minor scale sure can harmonize us;
Ye may use what chords your ain skill
affords,

And if ye go wrong it will much surprise us.”

[She essays harmony]

She harmonizes B minor scale,
 'Twixt every chord long, long she lingers ;
 Though care she devotes, what dire wrong
 notes
 Emerge from her moist and trembling
 fingers !

"Now out on thee, out on thee, foolish
 maid !

Successive five-threes are not elegant, oh !
 To the task immense collect thy sense
 And put counterpoint to yon simple *canto.*"

[And counterpoint]

In second species (two notes to one)
 She strives to show that her skill's im-
 proving ;
 But the parts no sway of her mind obey,
 In fourths and fifths they persist in moving.

[Without success.]

"Now fie on thee, fie on thee, lady Lucie !
 Again hast thou failed, yet at hour the
 eleventh
 Thy fate we'll reveal if thou canst reveal
 What haps to a chord of the dominant
 seventh !"

Ten minutes she ponders with brain per-
 plux
 As she vainly gropes for her rules and
 grammars,
 Then clears her frown : " O, the third goes
 down
 And the seventh goes up ! " she wildly
 stammers.

Having spoken first, she proceeds to think,
 As, gentle and simple, the way of all shes is ;
 Then she thrills with woe, while faintly
 below

The sound of the paviours is borne on the
 breezes.

[She goeth down]

Five pairs of eyes glare dread surprise ;
 O stern are the looks of the mark-allotters !
 She knows no more, but from out the door
 In the arms of the next candidate she totters.

[And all is anguish.]

When to bitter pain she awakes again,
 Her throbbing brow kind Miss Sharp is
 laving.

Despair holds seat in Tenterden Street,
 She has lost her certificate past all saving.

* * * * *

And faint on the breeze comes the sound of
 paving.

Reviews—Major.

Annie of Lochroyan. Traditional Scotch Ballad, set to music for Soprano solo, mixed Chorus, and Orchestra. By ERSKINE ALLON (Op. 20.)

[The London Music Publishing Co., Ltd.]

We heartily congratulate Mr. Allon upon his new work. The setting to music of a ballad, half dialogue, half narrative, is a very difficult task, as most composers know to their cost. The words have a knack of running short just where the music is getting along nicely, or else they are too long in the unlyric parts. Our composer has conquered both these difficulties, and produced a short, dramatic, and eminently melodious Cantata, worthy of far greater popularity than it is, we fear, likely to obtain. He will, perhaps, be incredulous if we tell him that choirs will find it difficult, but it is certainly true. This is not so much owing to any difficult intervals or unvocal passages as to that tendency to cramped modulation and uncertainty of tonality which is an all but universal characteristic of young composers. The final chorus is an instance in point—it looks quite easy, but is quite the reverse. The frequent use of the minor scale, with a flattened leading note, tends to accentuate this difficulty. On the other hand, Mr. Allon's work has the distinguished merit that the composer always knows what he is going to say, and never starts a theme to which he is unable to find a logical continuation. We would point out to him that his best and most powerful dramatic effect is obtained—partly by force of contrast—just where he has employed the simplest means—namely, in the soprano solo passage beginning

Molto Andante.

which conveys in a really surpassing degree the dull despair of the heroine. The whole of this solo, "O dinna ye mind, love Gregor," is very well conceived, and a strong climax obtained by the gradual increase of *tempo*. Altogether, a charming work.

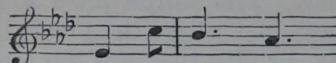
Do not neglect reviewing. If you do, you will find, to your sorrow, that you are building at one end of the road while the other is sinking in the mire, or is being washed away.—*The Etude.*

Reviews—Minor.

A Reconciliation. Song. Written and composed by Gerard F. Cobb.

[London : Charles Woolhouse.]

LIVES there the composer who can write a song in 9-8 time, with an accompaniment of quaver chords, and make it sound original? We trow not. Mr. Cobb's new song is as refined and musicianly as we have a right to expect from his skilled pen, but, alas! we cannot say more for him than this. A nice modulation from B flat minor to F flat, *à la* Spohr, and a melodic pattern thus—



although excellent things in their way, belong to what we may call the stock of cultured commonplaces, and it takes more than these to make a work that will live. We can conscientiously approve Mr. Cobb's song, but we cannot hail it with enthusiasm. By the way, the words are very nice, but they strike one as having been written after the music. At any rate, the latter makes little attempt to convey their somewhat glowing sentiment.

Seven Pieces for the Pianoforte. By Gustav Ernest (Op. 15).

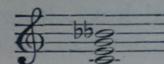
[London : Charles Woolhouse.]

A SET of very artistic little pieces in the style of Jensen. They are not difficult, as far as the notes are concerned, but their poetic character makes just that demand on the musical sense which in young players is so rarely to be found, rendering pieces of this school of but small use for teaching. The second, *Gondoliera*, is the most effective, the others having the old Schumannish fault of keeping the hands close together in the middle of the instrument. But to those who can really play this kind of music they should all be most welcome.

Musical Groundwork; being a first Manual of Musical Form and History, for Students and Readers. By Frederick J. Crowest.

A TRULY astonishing work. The author's name is followed, on the title-page, by a list of his other musical works or compilations, which we can only hope are not quite so hopelessly bad as the present. Surely the material for it was culled from the candidates' papers of a certain great examining centre? This would be an original idea, to compile a cram-book (as this avowedly is) from papers instead of writing papers from a cram-book, but there is reason to fear that it is a true explanation of this work. It is hard to find a page without either a glaring mis-statement or at least a description so badly worded as to prove the writer's absolute ignorance of his subject. Thus, to take his list of "Signs and Abbreviations" just as it comes, we find under "Appoggiatura" no word about the short ornament of that name; under "Arpeggio" we are given to understand that a wavy line before crotchet chords of four notes would reduce them to semi-quavers; the account of "Flat" is well-nigh unintelligible; the "leger lines" are printed as they never are in real life; under "Mordent" the usual sign for that ornament is not given, nor is its inverted form (*Praltriller*) mentioned. And so on all through. The section devoted to harmony

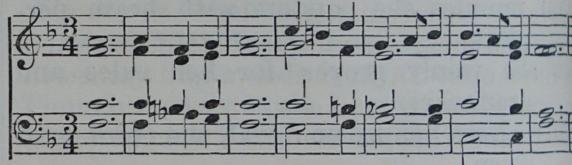
is a regular muddle, the following being given, for instance, as a chord of diminished seventh—



Royal

Library

while under "Instrumentation" we are afforded some gems of information. It is useful to have for one's sole information concerning the Saxophone and Bass Clarinet: "These two instruments complete the family of wind reed instruments"; concerning the Horn that it is "An instrument giving two or three bass tones and then the treble stave as far as treble G, but its tones vary according to the kind of horn used, of which there are at least nine sorts. Horn notation is in the G clef, and the tones sound an octave lower than they are written"; or concerning the trumpet that "Composers have not availed themselves of it largely. Here and there in Beethoven's works it is to be met with," and so on. The sections of the book concerning Musical History and Schools of Composition are the feeblest of generalization by one with an imperfect memory, and are only too terribly suggestive of the average Higher Examination Candidate's paper. We regret much that such a book should have been published, as it is far more likely to do harm than any number of penny novelettes, which are only read to be forgotten, while works like the present are intended as furniture for the mind. We cannot conclude our review without reproducing the amazing ornament from the cover of Mr. Crowest's book, which should certainly act as a danger-signal to warn musicians of the horrors inside—



"Thoughts and Reflections,"

ORIGINAL, BUT NOT THEREFORE NEW, BY

T. A. M.

"A drop of ink may make a million think"—If they have brains, and the will to use them.

THE intention of playing the right notes and correct rhythm is far more important than the actual performance; cause must be antecedent to effect.

LEIGH HUNT says:—"No;—admire beauty as I may, I cannot love it unless it be lovely; unless it be kind and sincere, and have a soul in it befitting the body. Some, in thinking of a face, are content with a sprightly substance: the true woman is lost upon them; animated waxwork would do as well. . . . Others include a sense of grace; others the mind, the wit, the affections; all that makes the human being a charmer, and puts twenty souls instead of one into the wish to thank and to delight her. . . ."

Ah! and how true is this also in our Art! In one case, merely the impressions of the ear

are attended to ; in the other, the something underlying the merely sensuously perceptible *shapes*. It is the difference between the lower and the higher appreciation of music ; just as it is the difference between mere admiration of a man's skin and a man's moral worth ; and it can hardly be questioned whether "clothing," or "soul," is the more important thing ! Beauty, and nobility of character, will make us love even ugly people when they possess it. And intensity of feeling and sincerity of expression, in music, make us indeed also often forget unbeautiful impressions produced on our outer sense of hearing. We are able to pass over even serious physical deformities when the contained reality is of great worth ; and surely this is a higher appreciation !

There exists plenty of music of exquisite—aye, indeed, of almost perfect shape, which yet leaves us quite cold and untouched. And there is other music, even uncouth in its note-language, which nevertheless stirs in us every single fibre of sympathy we possess. But can there be any question as to which contains the more *real* qualities ?

True, the artistic temperament does not feel satisfied, unless there be a very considerable correspondence between outside dress and inner character—both in art and in humanity. A beautiful mind, clothed in an ugly (unfit) exterior, must therefore always appear somewhat in the light of an incongruity to those who are artistically endowed. A beautiful shape, too, when it happens not to be coincident with a good heart and a clear head, must also seem like a living lie—or worse. Yet it is true that the study of evolution does reveal the fact, that beauty of shape and beauty of mind are not at all necessarily concomitant blessings, as they are not *immediately* brought about by the same causes—even though they do, in the end, date back to the Ultimate Cause.

But here let us be cautious then, so that we condemn not good music, when its physical aspect happens to be ill-conditioned ; and so that we worship not that which merely sounds well, but which is soulless !

THE *squandering* of great talents, and of what potentially are the elements of a fine character ; perhaps this forms the most saddening and distressing of all the many disheartening sights around us !

CURIOS, that a sickly-sentimental gush can, by some, be mistaken for true expression ;

and mere schoolgirl *cant*, considered synonymous with beauty and elevation of style !

MANY young artists, in the exuberance of their just found executive facility, often labour under the hallucination that "go" can only be given to music, by a rather more rapid performance than is justified by the text—or head. Whereas the true effect is nevertheless often found in merely a judicious accentuation, or even in a *broadening* of the *tempo* ; the latter proceeding not at all necessarily leading to a "slow" effect !

It is not by "trying to play" a piece that success is obtained ; only real practice, and study of it, can lead to that.

IN spite of the endless diversity in Nature, how wonderful also is her uniformity ! "Sympathy" :—Two pendulums placed near each other, and not very unlike in length, tend to approximate their motions. Readers tend to think as the writers they study ; and audiences to feel as did the composers of the works they hear. A vibrating string sets into movement any other that happens to be the same in pitch ; and so do minds and hearts, with close bonds of sympathy, find each other ultimately, in spite of all obstacles.

Wisdom of Posterity.

THE musical criticism of the past has been shown, by various excerpts, to be reading at once amusing and instructive. A prophetic trance has enabled us to quote some of the criticism of the future. Here is an extract from a newspaper seen in a vision. It was (or rather will be) published at Mexico in the year 1950 :—

"An interesting Chamber Concert took place last night in the Albert Hall, London. This concert-room is excellently adapted for chamber music, and it is a pity that the large halls are so frequently engaged for that purpose, as all delicacies of performance are but too often lost in wide areas. The principal item was a new Centetto for pianoforte, stringed, wood, brass, iron, copper, and platinum instruments. The pianoforte part was exquisitely rendered by the composer, Mr. Jonesbrownski. Whatever be thought of his compositions, there can be no question that this young Tartar is a pianist of the very first order. Though he had given Recitals at Calcutta and Buenos Ayres on the preceding days, no sign of fatigue was perceptible. He never once obscured the other ninety-nine performers, and he does not use a pianoforte of the construction favoured by the more muscular pianists. His excellent Krupp has strings which are even in the bass only three feet thick, and the weight of each hammer is scarcely fifty-six pounds. His touch (middle finger) weighs 203 pounds ; little finger, 149·13 ; right fist, 947 ; right foot, one ton seventy pounds.

"With regard to the composition as music, we regret being obliged to speak unfavourably. In the Centett, and also in some solos and some vocal compositions, Mr. Jonesbrowski showed distinct traces of the influence of those new 'false lights' which have deluded so many young musicians recently. Let him return to the heartfelt simplicity of Bach, the Olympian calm of Beethoven, even to the pellucid melody of the much-despised Wagner; these men—however much Mr. Jonesbrowski's school may loftily look down upon them—nevertheless knew how to create that which is pleasing as well as scientific. They never wrote ugliness and called it profundity, nor drowned the voices by noisy accompaniments, nor tortured the performers with needless difficulties, nor ruined singers by writing in a clumsy unvocal style. Would that Mr. Jonesbrowski—who is undeniably endowed with great talent—might perceive the error of his present ways! Some of his songs were given by Miss Blankini, for whom we were heartily sorry. To hear her beautiful voice and perfect style wasted on such unmelodious and thankless stuff was really distressing. How great was the contrast, and how delightful a change it was to the audience—still more so it must have been to Miss Blankini—when she sang the closing scene from Wagner's 'Götterdämmerung.' We do not join with those who condemn the additional accompaniments now so generally used to Wagner's music. His orchestration, however it may have sounded in his own day, is too thin and poor for modern ears. To hear that long strain of simple melody—so beautiful, so vocal, yet so dramatic—with the rich orchestration of the twentieth century, is indeed a relief after the pretentious ugly works of the present day, with which we are too much tortured. We are told that in these enlightened times it is beneath a man of genius to pay obedience to the laws which the great masters of the past respected, or to consult the convenience of the performers. Yet Wagner did not find it necessary to violate any of the rules of form and harmony, and could write dramatically without ceasing to write vocally. Let his example be a lesson to Mr. Jonesbrowski and all others who are tempted to follow in his steps. What Haydn, Mozart, and Wagner all did, what even Bach and Beethoven did not disdain, cannot be otherwise than right. From Handel and Bach down to Wagner and Dvorák, the same story is repeated. Not one harsh progression, not one faulty construction, not one incoherent idea can be found in the huge mass of notes they have left us. We are told that opera-goers are no longer satisfied with Mozart and Wagner, and call for something more 'advanced.' All such crazes will doubtless have their day, and then the public will return to the old masterpieces, to the noble passion of 'Iphigenia,' the weird romance of 'Der Freischütz,' the dongiovanniosity of 'Don Giovanni,' the simple charm—call it triviality if you will, we care not—of 'Tristan und Isolde.' Gluck, Weber, Mozart, Wagner accomplished wonders with the tiny orchestras and small resources of their day, and always kept their public in view. They may not have been fully appreciated by their contemporaries, but no one ever treated them as wild revolutionaries advocating the destruction of all that is venerable, and posing as the apostles of a new creed. They were content to work on the lines laid down by their predecessors, for in the eighteenth and

nineteenth centuries no one imagined that a thing was necessarily good because it was new. That discovery was left for the young highflyers of our own age, who threaten destruction to the art unless a speedy return is made to the old paths."

There are persons not gifted with the sense of humour and satire; and there are a great many others who never take the trouble to be accurate, and who consequently misunderstand nearly everything they read. Should any such see this article, an explanation will be necessary. Accordingly it is well to state at once that no such vision as that described above has ever been beheld, and that the article is intended as a satire upon those critics of the present day who have accused modern composers of exactly the same faults as those laid to the charge of Handel, Gluck, Haydn, and Mozart by eighteenth century critics. I have represented the twentieth century critic as ignorant of the fact that Wagner was furiously opposed, and I did so because nineteenth century critics appear ignorant of the fact that Haydn was furiously opposed; I have spoken of additional accompaniments to Wagner's works because we may be certain that the resources of the future will be greater than those of the present, as those of the present are greater than Beethoven's, and Beethoven's were greater than Bach's. I have represented the twentieth century critic as imagining that M. Jonesbrowski and his friends despise their great predecessors, because Wagner is even now commonly believed to have said that nobody could compose properly but himself; indeed, Wagner is a quite sufficient example of a man whose words were completely misunderstood and misrepresented. The names Jonesbrowski and Blankini are my own invention; there never were any such persons. Plenty of good people require to be told all these little things.

H. DAVEY.

Prize day at the Royal Academy of Music.

THE prizes and certificates gained by the successful students of this Institution in the past academical year were distributed on Saturday, July 26th, 1890, at St. James's Hall, by Lady Randolph Churchill, who was assisted in her pleasing task by her sister, Mrs. Leslie. There was a large attendance of the parents, relatives, and friends of the pupils. Many members of the professorial staff also were present. Prior to the ceremony the female choir, conducted by the Principal, Dr. A. C. Mackenzie, gave a charming rendering of the Motet "Laudate pueri Dominum" (Mendelssohn), and the Trio "Hosanna to the Son of David" (Sullivan), which was much appreciated by the audience.

Dr. MACKENZIE then said: Ladies and gentlemen, my present duty is a very simple one. I have merely to initiate the pleasant business which brings us together to-day, that is, the distribution of those customary tokens of our goodwill to the students who have made themselves prominent by the excellence of their work, to bid God speed to those who are about to leave us, and perhaps to encourage those who remain to further and possibly more successful efforts. Before, however, I turn to my young friends behind me, let me say that we have in every respect great reason to con-

gratulate ourselves on the general results of the varied work done by all connected with the Academy during the session which now closes. (Cheers.) Important schemes, nearly touching the claims of our great client the public, and the comfort of our students, and consequently the general welfare of the Institution, have been considered, discussed, attempted, and successfully carried out. The labours of the Committee of Management have been during this past year exceptionally heavy and engrossing, and I think that that body deserves our most sincere thanks. Not only has the numerical strength of the students been maintained, but it is likely to be considerably augmented, and I am in the unhappy position of informing that body that their labours are likely to increase in a corresponding manner. The Academy, therefore, owes a deep debt of gratitude to the Chairman and the members of the Committee who have devoted so much time, care, and thought to the extension of her boundaries and "the strengthening of her stakes." There are many other friends whose good deeds I should like to mention, but time forbids me to do more than to call your attention to two examples of generosity. The Worshipful Company of Musicians have done me the honour to place upon my shoulders the responsibility of awarding a specially designed and very handsome silver medal to the most distinguished student in the Academy. I admit freely that I have had less difficult tasks to perform in connection with my duties here, but with the assistance of two of my brother professors this has been accomplished. By the words "most distinguished student" you are not to understand the most highly gifted. The emphasis is laid by the donor on the word "student," which means that happy combination of talent—attention, punctuality, good behaviour, and general tractability—which goes far to encourage the weary professor and assist the management of the school by the sheer force of its good example. Mr. Stanley Hawley has the additional honour of being the very first recipient of this valuable prize. (Cheers.) I am extremely pleased to see that my judgment has not been at fault. He will receive this gift at the hands of the Company himself on a special occasion, not now. It is also a source of great gratification to me to be able to announce two generous gifts to the Academy in the shape of two complete scholarships. In a letter conveying his kind intentions, Mr. R. R. Ross, of Manchester, says: "My main object is to give encouragement to the study of sacred vocal music." He was, however, generous enough to add another complete scholarship to that, which will be competed for by players on wind instruments, and I think he could hardly have chosen a more effective way of promoting the good cause, to use his own words, than the one he has selected. It is indeed a most noble manner of expressing sympathy with the art of music, and one which may, I hope, commend itself to other fortunate possessors of worldly goods. There are many here who have completed their studies in the Academy, and it is naturally chiefly to those that I have to address myself, because they will soon have to face the hard fact that, henceforth, they are their own professors—that it depends entirely on their capability whether they can continue their studies without the guiding hand of the professor under whom they have been so long. Let me warn those who are disposed to think

that the hour of study is over, and who are inclined to rest contented with the knowledge acquired at school, that they are not at all likely to occupy prominent positions in the profession of their choice. Let me also warn those who are disposed to devote their time and energies to one branch alone of musical study of the danger which they run of being left far behind in the race. A learned writer says: "Universal experience has proved that the general scholar, however apparently inferior at the first start, will in the long run beat the special man on his own favourite ground." And this is perfectly true. It has frequently come under my personal observation that students who have shown aptitude in one particular branch—let me say harmony, for instance—and who have gained perhaps all the possible distinctions which a school afforded, have utterly failed not only to proceed farther in that all-important branch, but have actually lost a great deal of knowledge acquired long before leaving school. This is not acting fairly by the Institution, by the professors, or by themselves, and makes any certificate of merit valueless, nay, even misleading. I trust that there are none such present to whom these remarks may be applicable. Let me ask you to consider that your responsibility towards the Academy is even more serious when you have ceased to be students, because you go from us as examples of our training. You, in fact, are representatives of the Institution, and we look to you to help us worthily. On the other hand, you may be sure—and you will believe me when I say it—that we shall rejoice with you in any fortune that may fall to your share; we shall feel honoured in your triumphs and proud of your successes. I trust that all present here may be able to look back on the session which has passed with feelings of self-satisfaction, that none of you may have to regret moments of precious time wasted, advice rejected, or opportunities neglected. It is one of my chief duties in connection with this establishment to see that your work is based on the solid, beautiful pillars which the great architects in music have designed and built up for all generations to love and admire. It is also one of my duties to keep you in touch with all that is good that flows from the pen of the best men of our own time. During the last nine months I venture to say that a vast quantity of music has been put before you, most of it the work of the great masters, none of it unworthy of your attention as musicians, certainly not unworthy of the programme of a great school. When you in your turn are called upon to form the taste of your own pupils, I hope that your influence will be a healthy and wholesome one, exerted only in favour of that which is absolutely first rate in its own line; and I trust you will absolutely ignore all that is weak and ephemeral and which already occupies far too large a space in the musical catalogues of the day. Above all, do not add to their number. I confess I am always disposed to indulge in a peculiar sigh of relief when the time of examination is over. The anxiety of an upright judge is, I am told, often much greater than the concern of the prisoner at the bar, and I assure you that these trials, where the charges are so many and the judges necessarily so few, are never entered upon without a deep sense of responsibility on the part of the professors who undertake to mete out impartial justice. Let me ask you to consider that these awards are not lightly given, that the

THE OVERTURE.



Phelps, Nina, <i>Singing.</i>			Purvis, Edith	
Bronze Medal ..		1886	Russell, Elsie	
Silver Medal ..		1888	Thompson, Ida	
Certificate of Merit ..		1889	Barns, Ethel	
Saunders, Helen, <i>Singing.</i>			Johnstone, Emily	
Sainton-Dolby Prize ..		1886	Lester, Catherine M.	
Bronze Medal ..		1887	Sayer, Annie	
Silver Medal ..		1888	Long, Constance	
Certificate of Merit ..		1889	James, Arabella Gwyneth	
Stow, Edith, <i>Singing.</i>			Johnstone, Kate	
Bronze Medal ..		1887		SILVER MEDALS.
Silver Medal ..		1888	To Pupils who have previously received Bronze	
Certificate of Merit ..		1889	Medals.	
Williams, Greta, <i>Singing.</i>			Brown, Ada	
Westmoreland Scholar ..		1887	Brown, Florence K.	
Rutson Memorial Prize ..		1890	Davies, Llewela	
Bronze Medal ..		1887	Lester, Catherine M.	
Silver Medal ..		1888	Poole, Elizabeth	
Certificate of Merit ..		1889	Smith, Ethel Horton	
Brown, Ada, <i>Pianoforte.</i>			Wilson, Maude	
Bronze Medal ..		1887	Cheron, Virginie	
Silver Medal ..		1888	Kirton, Minnie	
Certificate of Merit ..		1889	Barns, Ethel	
Ford, Margaret E., <i>Pianoforte.</i>			Beaver, Annie	
Sterndale Bennett Prize ..		1890	Davies, Jessie	
Bronze Medal ..		1886	Eadie, Kate	
Silver Medal ..		1887	Gilbert, Annie	
Certificate of Merit ..		1888	Godfrey, Margaret	
Heathcote, Florence, <i>Pianoforte.</i>			Goodson, Kate	
Bronze Medal ..		1889	Powell, Lavinia	
Silver Medal ..		1887	Pringle, Lilias	
Certificate of Merit ..		1888	Rihll, Maude	
Lyons, Mabel, <i>Pianoforte.</i>			Smith, Agnes Turnbull	
Bronze Medal ..		1885	West, Lily	
Silver Medal ..		1886	Allen, Katherine B.	
Certificate of Merit ..		1887	Crommelin, Amy	
Matthay, Dora, <i>Pianoforte.</i>			Keene, Mary	
Bronze Medal ..		1887	Langdon, Lilian	
Silver Medal ..		1888	Robinson, Kate M.	
Certificate of Merit ..		1889	Rooke, Maude	
Saunders, Helen, <i>Pianoforte.</i>			Saunders, Cecilia Gordon	
Bronze Medal ..		1887	Williamson, Eva	
Silver Medal ..		1888	Boxall, Avice	
Certificate of Merit ..		1889	Howell, Frances	
Smith, Ethel Horton, <i>Pianoforte.</i>			Pope, Lizzie	
Bronze Medal ..		1887	Ould, Kate	
Silver Medal ..		1888	Taylor, Millicent	
Certificate of Merit ..		1889	Lewis, Kate	
Tunks, Ada, <i>Pianoforte.</i>			Samuelson, Hortense	
Hine Gift ..		1889	Seely, Edith	
Bronze Medal ..		1886	Thorley, Hannah	
Silver Medal ..		1887	Trotman, Annette	
Certificate of Merit ..		1888	Wells, Henrietta	
Wilson, Maude E., <i>Pianoforte.</i>			Findon, Gertrude	
Bronze Medal ..		1885		PRIZE VIOLIN BOW.
Silver Medal ..		1886	Made and presented to the Institution by JAMES	
Certificate of Merit ..		1887	TUBBS, of Wardour Street, for Violin Playing.	
Poole, Elizabeth, <i>Violin.</i>			Haroldine Nott.	
Bronze Medal ..		1886		
Silver Medal ..		1888		
Certificate of Merit ..		1889		
Tunks, Ada, <i>Violin.</i>				
Hine Gift ..		1889		
Bronze Medal ..		1886		
Silver Medal ..		1887		
Certificate of Merit ..		1888		
CERTIFICATES OF MERIT.				
To Pupils who have previously received Silver Medals,				
being the highest Award of the Academy.				
Ford, Margaret E.	(	Harmony	Bennett, Annie G.	
Clapshaw, Amy C.	(	Singing	Bracey, Gertrude	
Hooton, Marie	(	"	Dean, Edith	
Kennedy, Margaret	(	"	Dunaway, Harriet	
Davies, Llewela	(	Pianoforte	Eadie, Kate	
Elgar, Edith M.	(	"	Einhauser, Alice	
Macrae, Catherine A. L.	(	"	Good, Mary C.	
Nott, Haroldine	(	"	Sayer, Annie	
Pierpoint, Hannah	(	"	Turner, Constance	

BRONZE MEDALS.

Bennett, Annie G.		(Harmony)
Bracey, Gertrude		")
Dean, Edith		")
Dunaway, Harriet		")
Eadie, Kate		")
Einhauser, Alice		")
Good, Mary C.		")
Sayer, Annie		")
Turner, Constance		")
Turner, Maude		")
Warren, Rosa		")
Woodbridge, Florence		")

THE OVERTURE.



Adams, Petrina	Singing	Brooks, Clara
Armriding, Florence E.		Cheron, Virginie
Bethell, Florence		Cullum, Annie
Bona, Adela		Grey, Olive
Boyle, Edith		Ormerod, Margaret
Bradshaw, Edith M.		Piper, Ethel
Brooks, Clara		Pocock, Lina M.
Burden, Lilian		Rasey, Emily
Calvert, Lucy		Rothney, Ada
Chambers, Ellen		Smith, Margaret Eden
Clarke, Mary		Easton, Florence
Cunningham, Jessie Maud		Gill, Jessie J.
Dennett, Ethel		Ormerod, Margaret
Dore, Bessie E.		Robinson, Violet
Green, Florence		Trotman, Annette
Hay, Mary		
Hopps, Caroline		
Hughes, Kate Savile		
Hunt, Amy		
Hunter, Jean		
Hyde, Claribel		
Kirkpatrick, Annie		
Lemmon, Florence		
Lewis, Julia		
Lewis, Kate		
McLaren, Bicey		
Niblett, Ellen		
Nutter, L. Margaret		
Ormerod, Margaret		
Rasey, Emily		
Rees, Edith		
Rees, Wilhelmina North		
Robinson, Minnie		
Seely, Edith		
Smith, Margaret Eden		
Strathearn, Jessie		
Surgey, Clara		
Armitage, Alice	Pianoforte	
Ascough, Georgina		
Barnard, E. Mabel		
Botting, Mildred C.		
Bourner, Annie H.		
Bowman, Avis		
Buchanan, Maud G.		
Byford, Gertrude H.		
Cohen, Zivyé		
Coombe, Edith W.		
Dixon, Marian F.	Violin	
Edmonds, Florence		
Goslin, Maude		
Hargreaves, Jane		
Levett, Rose Upton		
Morris, Janet A.		
Moss, Margaret P.		
Parsey, Mary C.		
Spary, Minnie		
Winter, Florence A.		
Green, Florence	Sight Singing	
Lewis, Gwendoline		
Moore, May		
Smith, Hilda		
Sturgeon, Alice		
Turner, Maud E.		
Carlyle, Agnes		
Durbridge, Emily		
Williams, Emma A. G.		
Allen, Katharine B.		
Ascough, Georgina	Harp	
Bracey, Gertrude		
Hyde, Claribel		
Nutter, L. Margaret		
Robinson, Minnie		
Bona, Adela	Elocution	

Brooks, Clara
Cheron, Virginie
Cullum, Annie
Grey, Olive
Ormerod, Margaret
Piper, Ethel
Pocock, Lina M.
Rasey, Emily
Rothney, Ada
Smith, Margaret Eden
Easton, Florence
Gill, Jessie J.
Ormerod, Margaret
Robinson, Violet
Trotman, Annette

Opera

FIRST DIVISION.

COMMENDATIONS.

Barwell, Annie
Cummings, Alice
Jayne, Elizabeth H.
Dixon, Evelyn Constance
Stanley, Maud Mary
Pain, Florence J.
Jayne, Sarah
Stevens, Florence

Singing

Pianoforte

Violin

Organ

BOOKS.—*Languages.*

Smith, Margaret Eden	(Italian)
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COMMENDATIONS.

Jones, Ethel
Dunham, Lorina

French

German

MALE DEPARTMENT.

The following Pupils having received all the Annual Awards, have satisfied the Examiners with their continued progress:—

Kelsey, Ellis, *Harmony.*

Bronze Medal	..	..	..	..	..	..	1887
Silver Medal	..	..	..	..	..	..	1888
Certificate of Merit	..	..	..	..	..	..	1889

Nunn, E. Cuthbert, *Harmony.*

Charles Lucas Prize	..	..	..	..	..	..	1888
Sterndale Bennett Scholar	..	..	..	..	..	..	1885
Bronze Medal	..	..	..	..	..	..	1887
Silver Medal	..	..	..	..	..	..	1888
Certificate of Merit	..	..	..	..	..	..	1889

Hughes, David, *Singing.*

Parepa-Rosa Prize	..	..	..	..	..	..	1887
Evill Prize	..	..	..	..	..	..	1889
Leslie Crotty Prize	..	..	..	..	..	..	1890
Rutson Memorial Prize	..	..	..	..	..	..	1890
Bronze Medal	..	..	..	..	..	..	1886
Silver Medal	..	..	..	..	..	..	1887
Certificate of Merit	..	..	..	..	..	..	1888

Aitken, George B. J., *Pianoforte.*

Bronze Medal	..	..	..	..	..	..	1887
Silver Medal	..	..	..	..	..	..	1888
Certificate of Merit	..	..	..	..	..	..	1889

Hollis, Frank, *Pianoforte.*

Potter Exhibition	..	..	..	..	..	..	1889
Bronze Medal	..	..	..	..	..	..	1886
Silver Medal	..	..	..	..	..	..	1887
Certificate of Merit	..	..	..	..	..	..	1890

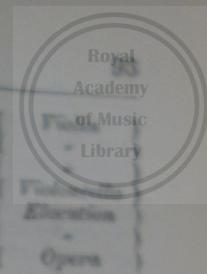
Hulland, Edgar, *Pianoforte.*

Thalberg Scholar	..	..	..	..	..	..	1887
Heathcote Long Prize	..	..	..	..	..	..	1885
Bronze Medal	..	..	..	..	..	..	1887
Silver Medal	..	..	..	..	..	..	1889
Certificate of Merit	..	..	..	..	..	..	..

Hurdle, Henry A., *Pianoforte.*

Bronze Medal	..	..	..	..	..	..	1887
Silver Medal	..	..	..	..	..	..	1889
Certificate of Merit	..	..	..	..	..	..	..

THE OVERTURE.



Kipps, William J., <i>Pianoforte.</i>			Gritton, William B.
Henry Smart Scholar	1884		Jones, Julian
Potter Exhibition	1887		Woodgate, Percy
Santley Prize	1887		Parker, Bertie P.
Heathcote Long Prize	1888		Taussig, E. Allen
Bronze Medal	1884		Williams, George C.
Silver Medal	1885		Taussig, E. Allen
Certificate of Merit	1886		
Mead, Owen H., <i>Pianoforte.</i>			
Bronze Medal	1886		
Silver Medal	1887		
Certificate of Merit	1889		
Nunn, E. Cuthbert, <i>Pianoforte.</i>			
Charles Lucas Prize	1887		
Sterndale Bennett Scholar	1888		
Bronze Medal	1887		
Silver Medal	1888		
Certificate of Merit	1889		
Steggall, Reginald, <i>Pianoforte.</i>			
Balfe Scholar	1887		
Bronze Medal	1886		
Silver Medal	1888		
Certificate of Merit	1889		
Spittle, Arthur L., <i>Violin.</i>			
Bronze Medal	1887		
Silver Medal	1888		
Certificate of Merit	1889		
Walenn, Gerald, <i>Violin.</i>			
Bronze Medal	1885		
Silver Medal	1887		
Certificate of Merit	1888		
Gill, C. H. Allen, <i>Violoncello.</i>			
Bonamy Dobree Prize	1884		
Bronze Medal	1884		
Silver Medal	1885		
Certificate of Merit	1886		
Idle, Frank, <i>Organ.</i>			
Bronze Medal	1886		
Silver Medal	1887		
Certificate of Merit	1888		
Philp, James E., <i>Organ.</i>			
Bronze Medal	1887		
Silver Medal	1888		
Certificate of Merit	1889		
Steggall, Reginald, <i>Organ.</i>			
Balfe Scholar	1887		
Bronze Medal	1885		
Silver Medal	1886		
Certificate of Merit	1887		
Williams, Edward, <i>Harp.</i>			
Bronze Medal	1886		
Silver Medal	1887		
Certificate of Merit	1888		
CERTIFICATES OF MERIT.			
To Pupils who have previously received Silver Medals, being the highest award of the Academy.			
Davies, William T.		(Harmony)	
Fison, Bernard		(")	
Mead, Owen H.		(")	
Steggall, Reginald		(")	
Betjemann, Gilbert R.		(Singing)	
Cronk, Cuthbert H.		(Pianoforte)	
Davies, William T.		(")	
Philp, James E.		(")	
Crawford, Robert		(Violin)	
Hinton, Arthur		(")	
Hann, Clement		(Violoncello)	
SILVER MEDALS.			
To Pupils who have previously received Bronze Medals.			
Ayres, Arthur		(Harmony)	
Bantock, Granville		(")	
Heath, Samuel		(Singing)	
Houghton, Edwin		(")	
Ayres, Arthur		(Pianoforte)	
Lamb, W. Lindsay		(")	
Manclark, Arthur		(")	

BRONZE MEDALS.

Aitken, George B. J.

Bell, William H.

Hale, Matthew

Hinton, Arthur

Revell, Roland

Woodward, Harry

Bingham, Augustus

Edwards, Charles M. J.

Manclark, Arthur

Mayne, Bert

Morton, Frank H.

Phillips, Charles

Scott, Douglas

Taylor, Vernon P.

Walters, John

Baker, Thomas M.

Cross, Albert J.

Drysdale, Learmont

Jardine, Alfred K.

Keeble, Percy W.

Löhr, Hermann F.

Szczepanowski, Stanislaus

Wrigley, George F.

Hunnibell, Sydney E.

Auty, Charles

Baker, Thomas M.

Bell, William H.

Jardine, Alfred K.

Kelsey, Ellis

Macdonald, Robert H.

Maybery, David J.

Stanyon, William S.

Ayres, Arthur

Manclark, Arthur

Szczepanowski, Stanislaus

Edwards, Charles M. J.

Gibson, John McBride

Mayne, Bert

Morton, Frank H.

Robinson, Luther

Morton, Frank H.

Philp, William

Harmony

Singing

Pianoforte

Violin

Flute

Organ

(Sight Singing)

Elocution

Opera

FIRST DIVISION.

COMMENDATIONS.

Dale, Fred J.

Wilmott, Ernest

(Pianoforte)

(Organ)

BOOKS.—*Languages.*

Isaac, Albert

(French)

Isaac, Albert

(German)

At the conclusion of the ceremony, which lasted a considerable time,

Mr. THOMAS THRELFALL (the Chairman of the Committee of Management) said: It will be immediately my pleasing duty to propose a vote of thanks to the two ladies to whom we are all so much indebted to-day; but before formally doing so I cannot pass without notice the kind reference made by Dr. Mackenzie to the Committee of Management. Speaking on behalf of that Committee, I may say that we are proud of our

Principal, and that it will always be a labour of love with us to assist him in the task he has set himself, and in which I believe he will succeed—viz., to make the Royal Academy of Music second to no school of music in the world. (Cheers.) An important step taken by the Committee a few days ago will materially aid him in the accomplishment of this aim. For the last two years he has borne the burden of a quantity of office detail in no way belonging to the rôle of Principal Professor, and in so doing has been considerably handicapped as to the amount of time he could devote to the special duties of musical supervision. I have been astonished at his capacity for work, and those who were present at our Concert yesterday can judge for themselves of the good results he has achieved. The School is too large to be without an Assistant-Master; the Head of it must not have his attention drawn continually away from its proper sphere, and the Committee have accordingly met the difficulty by the selection of an eminent musician, to act under the title of "Curator," as adjutant to the Principal. The name of Mr. Frederick Corder (cheers), a Mendelssohn Scholar, and distinguished by various admirable compositions, is so well-known in musical circles that I need not say one word in justification of our choice. I am confident that under the leadership of Dr. Mackenzie he will render the Academy excellent service. It is important that this position should be made clear, for I understand that some idle, ill-informed, or malicious person has endeavoured to circulate a rumour that the appointment has arisen out of a threatened resignation of Dr. Mackenzie. Such a rumour is obviously calculated to injure the Academy—I trust it was not so designed—but, in any case, the statement is absolutely and entirely untrue. (Applause.) Now let me say a word in acknowledgment of the services rendered to the Academy by the present Board of Directors. They take a most lively interest in its affairs, and on many occasions have given valuable assistance and advice, for which we now tender them our warm and grateful thanks. I congratulate the students on the work of the year, and the excellent *esprit de corps* which pervades the Academy. I trust they will forgive me if, in the spirit of a friend, I also give them a bit of advice. It comes from an amateur, but after all is it not amateurs whom they will have to attract? What I would say to them is this:—"Do not be in too great a hurry to come before the public either as composers or performers. Do not lay any store by the verdict—'not bad for a student'; keep rather in reserve till you can secure an unqualified 'Bravo, first-rate.'" (Cheers.) I look forward to a time when only our very best will be allowed to come forward at our St. James's Hall Concerts, and when that will be esteemed an honour as great as the winning of a medal. I hope I am not unduly trespassing on your patience, but reference must be made to the educational work which is being carried on by the Royal Academy of Music and the Royal College of Music in combination. An important addition has just been made to the local examination scheme of the Associated Board, and the opportunities for examination in music which we now offer to schools will, I doubt not, be largely availed of, with the happy result of a gradual but permanent improvement in the standard of musical instruction throughout the kingdom. The singleness of aim, and the spirit of cordial

co-operation which distinguish the deliberations of the Associated Board of our two national chartered schools of music are a happy omen for the future of music in this country. We are much indebted to the directors of the Crystal Palace, the Philharmonic Society, Mr. Vert, and Messrs. Chappell for their kindness and liberality in the matter of concert tickets, and the great advantage thus given to our students of hearing the best performances of the best works. I have now the pleasure of inviting you to join me in thanking Lady Randolph Churchill and her sister, Mrs. Leslie, for their kindness in coming amongst us to distribute the medals and prizes to our students. They are both of them skilful amateur musicians, and we are grateful for the interest they have taken in our Institution. I am sure you will carry the vote by acclamation, and signify by your enthusiastic applause your appreciation of the graceful way they have performed their gracious task.

The vote having been enthusiastically passed, the choir sang the National Anthem, and the company dispersed.

Fortnightly Concerts.

PROGRAMME OF SATURDAY, JULY 5.

RONDEAU À LA POLONAISE, Pianoforte
William Sterndale Bennett.
Miss CECILIA CARR.*

AIR, "La Messagera d'Amore" Charles Gounod.
Miss MARGARET EDEN SMITH.
(Accompanist, Mr. STANLEY HAWLEY.)

ROMANCE in F sharp } Piano- { Robert Schumann.
STUDY in C } forte { Anton Rubinstein.
Mr. FRANK HOLLIS.

AIR, "The Morning Prayer" (Eli) Sir Michael Costa.
Miss NIBLETT.
(Accompanist, Mr. STANLEY HAWLEY.)

VARIATIONS SÉRIEUSES, Pianoforte
Felix Mendelssohn Bartholdy.
Miss PEPPERCORN.

SONG (MS.), "Dawn, Gentle Flower" Arthur Hinton (Student).
Miss BLANCHE POWELL.
(Accompanist, Mr. GRANVILLE BANTOCK.)

ROMANCE in G (MS.), Violin ... Ethel Barnes.
Miss ETHEL BARNES. (Student).
(Accompanist, Miss LLEWELA DAVIES.)

LIEDER { LIEBESTREU ... Johannes Brahms.
WALDWANDERUNG Edvard Grieg.
Miss ETHEL BARNARD.
(Accompanist, Mr. STANLEY HAWLEY.)

ROMANCE, "It was a Knight" } (Maritana)
AIR, "Tis the Harp in the Air" } (Maritana)
Vincent Wallace.
Miss PHŒBE MERCER.

RECITATION, "Enoch Arden" (The Return Home) Lord Tennyson.
Mr. LU ROBINSON.

SONG, "St. Agnes' Eve" ... Arthur S. Sullivan.
Miss AMY HUNT.
(Accompanist, Mr. STANLEY HAWLEY.)

BALLADE in G minor, Op. 23, Pianoforte Frederick Chopin.
Miss AMY SCRIVEN.

SONG, "The Pigeon" ...	Franz Schubert.
Mr. AUGUSTUS BINGHAM.	
(Accompanist, Mr. ARTHUR MANDARK.)	
SCHERZO	(Sonata in B flat minor,
FUNERAL MARCH	Op. 35), Pianoforte
FINALE	Frederick Chopin.
Miss ETHEL HORTON SMITH.	
SONG (MS.), "My Love hath smiled on me" ...	Ada Brown (Student).
Miss LIZZIE NEAL.	
(Accompanist, Miss ADA BROWN.)	
CAPRICCIO in A minor, Op. 31, No. 1, Pianoforte	Felix Mendelssohn Bartholdy.
Miss LILIAN BURDEN.*	

* With whom this subject is a second study.

The Royal Academy Students' Orchestral Concert.

PROGRAMME OF JULY 25TH.

ORCHESTRAL PRELUDE (MS.) "Thomas the Rhymer" ...	L. Drysdale.
SCENA, "Softly Sighs" (Der Freischütz) ...	Weber.
Miss CLARA SURGEY.	
ALLEGRO (Concerto in G) ...	Rubinstein.
Pianoforte, Mr. CUTHBERT CRONK.	
AIR, "Have Mercy" (St. Matthew Passion.)	Bach.
Mr. TROTMAN.	
Violin Obbligato, Mr. PERCY ELLIOTT.	
CHORUS, "God in Nature" ...	Schubert.
THE FEMALE CHOIR.	
ADAGIO (Concerto, No. 7) ...	Spohr.
FINALE	
Violin, Miss ETHEL BARNS.	
CAVATINA, "Nobil Signor" (Gli Ugnotti)	Meyerbeer.
Miss CHÈRON.	
ALLEGRO (Concerto in G) ...	Beethoven.
Pianoforte, Mr. W. J. KIPPS.	
AIR, "The Almighty" ...	Schubert.
Miss KATE SAVILLE HUGHES.	
CONCERTO in E flat ...	Liszt.
Pianoforte, Mr. W. L. LAMB.	
AIR, "I rejoice in my youth" (St. John)	G. A. Macfarren.
Miss EDITH STOW.	
VOCAL SCENA (MS.), "Lord of Darkness"	W. Wallace.
Mr. CHARLES PHILLIPS.	

THE following commendation of a new Piano piece (put forward in all seriousness) occurs in a contemporary:—"This characteristic piece (A minor, 6-8) expresses in an easy and moderate manner, a storm." We do want to see an "easily" and "moderately" expressed storm!

A YOUNG lady, the other day, perpetrated the following suggestive and summary criticism on a Pianoforte Recital she had been present at:—"All the pieces I did not know, I thought were very well played, but those I did know, were, in my opinion, abominably rendered!"

The Royal Academy Pic-nic.

ON Thursday, July 24, a large party of the students of the Royal Academy made a delightful excursion up the river. A commodious steam launch took the party from Staines to the famous grounds of Cleveden, at Maidenhead, where they pic-nicked and rambled about till evening, when, with infinite reluctance, they were torn away. It is probable that they could never have been got back at all but for the paramount interest attaching to Prize-day, so close impending. This is not the place to enlarge upon the frivolous joys of a pic-nic, even a Royal Academy pic-nic; all we may permit ourselves to do (for the benefit of those unhappy students who were not present) is to speak in terms of the most rapturous admiration of the musical portion of the entertainment, which eclipsed all the other features, and positively baffles description. The party was under the efficient leadership of Mr. Learmont Drysdale and Dr. A. C. Mackenzie. Mr. Threlfall, Mr. J. Gordon Syme, Mr. T. B. Knott, and Mr. F. Corder were present as guests. It was indeed a musical treat.

The R.A.M. Club.

THE Annual General Meeting of the above was held at the Holborn Restaurant on Saturday, July 26, when the Report was read and the President, Vice-Presidents, and Officers for the coming year elected. Sir Arthur Sullivan succeeds Dr. A. C. Mackenzie in the important post of President.

The Annual Dinner of the Club took place immediately afterwards, and in the number of members and visitors attending there was plentiful matter for congratulation on the part of all concerned.

After the usual loyal toasts had been honoured, Mr. W. H. Cummings proposed "The R.A.M. Club" in a lively and eloquent speech. Mr. McNaught proposed "The President and Vice-Presidents," to which toast Dr. Mackenzie and Mr. Threlfall responded, the former humorously describing himself as a corpse attending his own wake (alluding to his expiration of office). Mr. F. Corder responded for "The Committee," and Mr. J. Percy Baker for "The Hon. Treasurer and Hon. Secretary," the former functionary, Mr. Eaton Fanning, being unavoidably absent. "The Royal Academy" was then proposed by Mr. C. E. Stephens, and Dr. Mackenzie, in responding, took the opportunity to contradict the ill-natured reports lately circulated concerning a recent change in the administrative department of the institution. He explained the reasons for the appointment of Mr. Corder as Curator, and to his complimentary remarks concerning that gentleman, their object replied with a few words of very earnest thanks. Mr. Macpherson next gave "The Chairman," forcing another speech from Dr. Mackenzie, who was fully equal to his arduous duties; and Mr. Evers proposed "The Visitors," coupling with his toast the names of Signor Garcia, Mr. Stanley Lucas, Dr. Turpin, and Mr. E. F. Jacques. Dr. Turpin responded in very fitting terms for himself and the others. Finally, Mr. Threlfall proposed the health of the originator of the Club, Mr. Myles Birket Foster, a toast which was received with the utmost

enthusiasm. Its object made an all too brief reply, deftly transferring the complimentary comparison of himself to Columbus to the shoulders of Dr. Mackenzie as the author of "Colomba." The company shortly afterwards separated, after a most enjoyable evening.

Scholarships.

THE Henry Smart Scholarship was awarded to Robert H. Macdonald. There were three candidates, and the examiners were George Martin, W. Parratt, and Battison Haynes (Chairman).

THE John Thomas Welsh Scholarship was awarded to Catherine Williams. There were eight candidates, and the examiners were John Thomas, A. Randegger, and Manuel Garcia (Chairman).

What our Old Students are doing.

MR. CUTHBERT NUNN gave an Organ Recital at St. John Baptist, Leytonstone, on the 25th ult., when the programme included his three pleasing and effective little pieces, published by Weekes & Co. : Romance, Andante, and Gavotte, which have already secured considerable acceptance.

"RAVENSWOOD," produced at the Lyceum on the 20th ult., a play built on Sir Walter Scott's "Bride of Lammermoor," by Mr. Herman Merivale, seems to have been very generally received as a very important and remarkable work, and DR. A. C. MACKENZIE's incidental music is spoken of as well worthy the theme.

MR. H. C. TONKING has been appointed Organist and Choirmaster of St. Lawrence, Jewry, by Guildhall. There were 200 candidates, but only six were selected to compete before Dr. Bridge, of Westminster Abbey. The organ is one of the best in the City, being originally by Father Smith, but has been enlarged by Gray and Davidson.

[Matter intended for this column should have "Old Students' Corner" written on outside of envelope.]

"TELL me, ye learned, shall we forever be adding so much to the bulk—so little to the stock? Shall we for ever make new books, like apothecaries make new mixtures, by pouring only out of one vessel into another?"—STERNE.

"THE public requires everything to be human; and the true artist ought properly to make everything divine. How then should the applause of the multitude and true art exist together?"—FORKEL.

"MEN who have made their mark in the world are the men who never spared themselves; who have not only formed grand schemes, but who have laboured at the details."—F. MILNER FOTHERGILL, "The Will-power."

Correspondence.

TO THE EDITOR OF "THE OVERTURE."

SIR,—MR. PROUT, in his analysis of Bach's D sharp minor Fugue, omitted to mention one remarkable feature, which is additionally noteworthy as being the earliest instance of what is now called "Transformation of Themes." In bars 24—27, the alto is the theme of the Fugue metamorphosed as regards the relative lengths of the notes, and the same device is repeated in bars 48—50, where the alto has the theme inverted, and the soprano the metamorphosed theme, also inverted. This Fugue has been enharmonised by Czerny, Tausig, and Kroll, and I have heard Kroll abused for doing the same thing with the third Prelude and Fugue, although Czerny's procedure has never been objected to. Very illogical are some musicians!

The false relations in this Fugue, although veiled by intermediate passing notes, are among the most singular in Bach's works. Bars 25 and 30 (Kroll's text) are especially noteworthy.

Yours faithfully,
H. DAVEY.

"THE BEAUTIFUL.—Is the Beautiful without us, or is it not rather within us? What we call sweet and bitter is our own sweetness, our own bitterness, for nothing can be sweet or bitter without us. Is it not the same with the Beautiful? The world is like a rich mine full of precious ore, but each man has to assay the ore for himself before he knows what is gold and what is not. What, then, is the touchstone by which we assay the Beautiful? We have a touchstone for discovering the Good. Whatever is unselfish is good. But that applies to moral beings only—to men and women, not to Nature at large. And though nothing can be beautiful, whether in the acts of men or in the works of Nature, except what in some sense or other is good, not everything that is good is also beautiful. What, then, is that something which added to the good makes it beautiful? . . . It is a great mystery. . . . The ideal of what is beautiful is within us; that is all we know; how it came there we shall never know. . . . What is beautiful in heaven and earth is of our own making, our own remembering, our own believing. But he who sees it once, too near, face to face, eye to eye, blest as he may feel in his own soul, soon grows blind to everything else. The world calls him dazed and foolish."—MAX MÜLLER.

"MUSIC has, like Society, its laws of propriety and etiquette; and even those to whom their deeper meaning has not been revealed, are bound to respect and conform to them."—F. LISZT, "Gluck's 'Orpheus.'"

"A MAN'S education at school does not fit him for the fight of life, as is too generally assumed; it is no more than a preliminary training to teach him *how to work*, how to battle with difficulties. The real knowledge required for the business of life comes after the schooldays are over."—F. MILNER FOTHERGILL, "The Will-power."

"THE man who can partake with relish of but one dish has conspired successfully against his own enjoyment."—J. W. V. MACBETH.

"A MUSICAL thought is one spoken by a mind that has penetrated into the inmost heart of the thing; detected the inmost mystery of it—namely, the *melody* that lies hidden in it; the inward harmony of coherence which is its soul, whereby it exists, and has a right to be, here in this world. All inmost things, we may say, are melodious; naturally utter themselves in song. . . .

All deep things are song. It seems somehow the very central essence of us, *Song*: as if all the rest were but wrappings and hulls. . . . See deep enough and you see musically, the heart of Nature being everywhere music; if you can only reach it."—T. CARLYLE.

"IT is by teaching that we teach ourselves, by relating that we observe, by affirming that we examine, by showing that we look, by writing that we think, by pumping that we draw water into the well."—Amiel's *Journal*.

"OBSTINACY is will asserting itself without being able to justify itself. It is persistence without a plausible motive. It is tenacity of self-love substituted for the tenacity of reason or conscience."—Amiel's *Journal*.

"PASTORAL writers resemble flutes, which are very soft, but much confined; they often hurt the lungs of the players, and for that reason I suppose this kind of poetry is now grown into disuse."—*Ibid.*

"By Lessing's 'Laëcoön' . . . the difference between the arts of design and language was made clear; the summits of the two now appeared sundered, however near their basis might border on each other. The artist of design should keep himself within the bounds of the beautiful, while the artist of language, who cannot dispense with striking objects of every kind, is permitted to ramble abroad beyond them. The former labours for the outer sense, which is satisfied only by the beautiful; the latter for the imagination, which may even reconcile itself to deformity."—GOETHE.

"A FIDDLE is the proper emblem of a comic poet; as this instrument has no medium, and either gives us the greatest pleasure or the highest disgust. Farce writers are kits, which may just answer the end for a country dance, but have scarce any music in them."—GEOFFRY WAGSTAFF.

"ONE of the essential principles of all good art is, that if a thing is conspicuous, it ought to be able to bear close examination. . . . To show a beautiful thing because it is beautiful, there is no vulgarity in that, but to show anything whether beautiful or ugly for the sake of show, that is vulgar."—EUSTACE BALFOUR.

"CHEERFUL looks make every dish a feast, and so they make every music lesson a pleasure. 'Tis a cheap dish, yet how slow teachers are in buying it—how slow they are in putting it on their tables alongside of their daily work of instruction."—Brainard's *Musical World*.

"AND what, after all, is music? In answering this question, we for our part, own, and call to witness both the history of music and the different forms it has assumed in succession, that we cannot dispense with the three essential elements of rhythm, melody, and harmony. Wherever we find one of these powerfully developed, wherever we find them in a new, original, characteristic form, there we say is music. Whether the predominating element be rhythm, as in the music of ancient Greece; harmony, as in the highest form of sacred music; melody, as in Italian opera; whether two of them are combined, or all three are merged into one; whether they undergo any perceptible modification or not—in its essence music remains one and the same, like a deity having many attributes. It is a trinity whose constituents are those named above, but a trinity one and indivisible. Every composition pervaded by the living breath of one of these three creative powers has a right to exist in the empire of music."—F. LISZT, "Berlioz and his 'Harold' Symphony."

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21.	HELLER, S.—Tarantelle in F minor, Op. 66...	4 0			
22.	MENDELSSOHN, F.—Prelude and Fugue in D, from Op. 35	4 0			

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13.	MENDELSSOHN, F.—Capriccio in F sharp minor, Op. 5	5 0			
14.	BEETHOVEN, L. VAN.—Grand Sonata in E major, Op. 109	6 0			

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* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "School"); it is by taxing in a high degree the general Student's intellectual faculties as well as their mechanical powers that the works included will be found "very difficult" to play well.



A MONTHLY MUSICAL JOURNAL

FOR STUDENTS AND FRIENDS OF THE ROYAL ACADEMY OF MUSIC.

No. 7.]

NOVEMBER, 1890.

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d 2.	Sonatina in C (Op. 37)	Clementi	4 0	b 64. Capriccio in F (Op. 49)	Hummel	4 0	
b 3.	Posthunous rondo in B flat	Mozart	4 0	c 65. Variations "Quant' e più bella"	Beethoven	4 0	
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d 8.	Sonatina in G	Beethoven	2 6	c 69. Sonata in B flat (Op. 38, No. 2)	Clementi	4 0	
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d 10.	Sonatina in F (Op. 38)	Clementi	4 0	c 71. Rondo Scherzo (from Sonata. Op. 45, No. 1)		Dussek	4 0
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b 27.	Sonata in D (No. 10)	Paradies	4 0	a 88. Novellette in E (Op. 21, No. 7)		Schumann	3 0
b 28.	Deux romances in B flat and E flat	Steibelt	3 0	c 89. Sonata in C (Unfinished)		Beethoven	4 0
c 29.	Presto in A flat (from Sonata, No. 6)	Haydn	3 0	b 90. Allegro vivace (Kräftig und feurig) (Op. 7, No. 3)		Mendelssohn	4 0
c 30.	Sonata in C (Op. 53)	Woelfl	5 0	b 91. Impromptu in G flat (Op. 51)		Chopin	4 0
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c 32.	Passepied (Partita in B minor)	Bach	2 0	c 93. Allegretto in F minor (Op. 94, No. 3)	Schubert	3 0	
c 33.	Two minuets in G and E flat	Beethoven	3 0	b 94. Nachtstück in F (Op. 23, No. 4)	Schumann	3 0	
b 34.	Rondo brillant in B flat (Op. 107)	Hummel	4 0	a 95. Momento capriccioso (Op. 12)		Weber	4 0
b 35.	Toccata in A (from Sonata, No. 6)	Paradies	3 0	a 96. Fantasia in F sharp minor (Op. 28)		Mendelssohn	6 0
b 36.	Gigue in F sharp minor (Suite, No. 6)	Händel	2 0	b 97. Allegro con fuoco (Studies, No. 1)		Cipriani Potter	3 0
b 37.	Invitation pour la valse (Aufforderung zum Tanze)	Weber	4 0	c 98. Menuet du Carême		Dussek	3 0
c 38.	Minuet and Trio in E flat	Beethoven	3 0	a 99. Nocturne in F sharp (Op. 15, No. 2)		Chopin	3 0
c 39.	Sonata in E	Paradies	4 0	b 100. Menuetto in G (5th Partita)		Bach	3 0
c 40.	Nocturne in E flat (Op. 9, No. 2)	Chopin	2 0	b 101. Menuetto in F sharp minor, from Sonata (Op. 6)		Mendelssohn	3 0
c 41.	Aria (4th Partita)	Bach	2 0	b 102. Romanza in F sharp (Op. 28)		Schumann	3 0
b 42.	La galante, rondo (Op. 120)	Hummel	5 0	b 103. Menuetto capriccioso, from Sonata in A flat (Op. 39)		Weber	4 0
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c 44.	Wiegenliedchen (Op. 124)	Schumann	2 6	b 105. Valse in D flat (Op. 64, No. 1)		Chopin	3 0
b 45.	Aria con variazioni in A (Op. 107, No. 3)	Hummel	4 0	b 106. Valse in C sharp minor (Op. 64, No. 2)		Chopin	3 0
b 46.	Octave study	Steibelt	3 0	b 107. Novellette in F (Op. 21, No. 1)		Schumann	3 0
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a 48.	Polonaise in C (Op. 89)	Beethoven	4 0	a 109. Vivace con celerità (Studies, No. 3)		Cipriani Potter	3 0
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a 62.	Il moto continuo (from Sonata, Op. 24)	Weber	4 0				

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Prosper Sainton.

The Overture.

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A MONTHLY MUSICAL JOURNAL

FOR STUDENTS AND FRIENDS OF THE ROYAL ACADEMY OF MUSIC.

No. 7.]

NOVEMBER, 1890.

{ ANNUAL SUBSCRIPTION, 4/-
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The Death of M. Sainton.

ON Friday, October 17, was taken to his rest PROSPER PHILIPPE CATHERINE SAINTON, the most eminent teacher of the violin of the century, and the *doyen* of Academy professors, having been among us for forty-five years. On this mournful bereavement we can offer no remarks; all we find it fitting here to do is to quote the heartfelt tribute which the Principal made to the memory of our deceased friend at the Saturday Fortnightly Concert:—

“Professors and Students of the Academy,—Not so many days ago this room was filled, even as it is filled now, and we were gathered together to listen to bright music and to welcome some of the most distinguished artists of our time.

“None of us then present knew that a black cloud was hanging over us, that we were sitting under a death-shadowed roof, or that the Academy was to be changed into a house of mourning. But so it is.

“A severe blow has been dealt to us by the removal of a man who has lived and worked in this school for a long period of years—and worked too with a devotion to his Art and his pupils which may justly be called phenomenal.

“Since the death of Sir George Macfarren, no keener sorrow has fallen upon the Royal Academy of Music.

“When Prosper Sainton died yesterday the world lost an eminent artist and a good man—but the Academy lost much more.

“It is difficult for me, at this moment, to sum up his worth and the extent of our loss, because I have hardly recovered from the *daze* which such a sudden shock naturally produces.

“When I tell you that my own father as well as myself were his pupils, I think I may well be considered qualified to represent those among you who have lost a *master* and a *friend*.

“The sound of the names *Sainton-Dolby* has been dear to our ears for many years. Husband and wife were devoted to this school. The names of the great dead are not merely traditions, but *living influences* ever at work, perpetuating their memories in

a manner more useful and efficient than any monuments can do.

“In every corner of this country we look for and see the spirit of this artistic pair. The orchestras of our day are peopled by Sainton’s pupils, and the warm, brilliant, and fascinating style of playing of which he was a master is not likely to die out, for it is an heirloom left by him to this very school, and it is our duty to respect his wishes to the fullest extent.

“Truly may it be said of Sainton, that the good he did lives after him. He died at the age of seventy-seven. But advancing age had no power to weaken his love for his violin; with the eagerness of a youth of seventeen he studied until a few days ago the music written for it, and not the youngest professor in this Academy could have followed the musical literature of our day with keener interest or more anxiety to impart knowledge to his pupils.

“I have already said too much, at a time when silence is more grateful than speech. We have not only lost a master, but one of the very best and kindest friends which the Academy ever had. Indeed, we have been parted from a personality which can never be replaced. The old familiar figure will no more be seen. But we still feel the firm grasp of the knotty and gnarled hand; we still hear the voice which carried with it the convincing sense of the affectionate disposition of the man: and his memory will live while this Institution stands—and after. In the name of his colleagues and pupils, I ask for silence.”

On Thursday, October 23, he was laid to rest in the grave of his wife at Highgate Cemetery, attended by a throng of sincere mourners, amongst whom were—besides the Principal and many of those belonging to the Royal Academy—Sir George Grove, Señor Sarasate, and most of the deceased musician’s pupils. A large cross from the professors of the Royal Academy, a harp from M. Sainton’s pupils, a violin and bow from Mr. Threlfall, and a wreath from the Excelsior Society were among the floral tributes which converted the grave into a lovely bower.

Looking Back.

Most people look back with a certain degree of tenderness upon their long past school days, however unhappy these may have been at the time ; but to the musician this retrospect is peculiarly delightful, for his student days are surely the most interesting part of his life. Apart from his own personal experiences and mental growth, the memory dwells with never ceasing pleasure upon the youthful doings of one's fellows, who have since become—what? distinguished or extinguished, bosom friends or hated rivals? At least, something very different from what they were twenty years ago. Twenty years! It sounds a tremendous amount of time to look forward to, yet to gaze back upon it seems but a few months. But this is a remark savouring of unoriginality, and we will therefore not enlarge upon it. Yet trite as it may be it came home to us recently with a dazzling surprise when we turned over the leaves of a volume of old Royal Academy programmes, lent to us by a former fellow student. This volume contains the programme of every performance given by the students of our Institution between November, 1869, and July, 1876 ; and though many of our readers were infants in arms during most of this time, there are others to whom it is the same period of intense interest that it is to the present writer. Let us then turn over the well-remembered pages together and recall a few of the names and their associations.

Firstly, as regards the music performed. At the Students' Concerts (now known as the Fornightlies) truth obliges us to confess that the programmes were somewhat dull in those days. The vocal items were fairly varied, but in the pianoforte music modern writers were sadly ignored ; during the years 1869-72 the names of Schumann and Liszt occur only once each, and that of Chopin but thrice. Mendelssohn, Bennett, Beethoven, and Mozart form the staple, varied by Schubert and Moscheles. Compositions by students too are comparatively rare, though there are some very interesting ones as time goes on. The first names that strike us are those of Stephen Kemp, Thomas Wingham, and Shakespeare. The latter was at that time a pianist, his vocal contributions being marked "second study." On June 30, 1870, an interesting item occurs in the shape of a selection from Bach's thirty harpsichord variations, performed by a Mr. Docker on

an instrument lent for the occasion by Messrs. Kirkman. It was a very small selection, only four variations, but doubtless this was for lack of time, as there was a stiff programme on this occasion, including Beethoven's Liederkreis (six songs), sung by Mr. Shakespeare, and Bach's Preludes and Fugues in C \sharp minor and C \sharp major, played by Miss Burleigh. At this Concert Mr. W. A. Howells made his first appearance. At the summer Concert three movements of a Symphony in D minor by Mr. Wingham were heard, as well as the Adagio and Finale of Mr. Shakespeare's Pianoforte Concerto, played by the composer. In October, 1870, we find the well-known names of Wadmore and Henry Guy among the singers, and they figure pretty constantly in the programmes during the next five years. Mr. Eaton Fanning also appears, playing the "Moonlight" Sonata by way of a maiden effort. Nothing of special interest then occurs till the annual Orchestral Concert in June, 1871, when the inordinately lengthy programme of twenty-two numbers contains a Choral Fugue by "Parry, Mus. Bac. (student)," two movements of a Symphony in C minor by Shakespeare, two movements of a Symphony in B flat by Wingham, and the first movement of a Piano Concerto by Kemp—a goodly array of students' works. Next October we find among the pianists the names of Walter Fitton and Edith Brand, the former now filling the post of accompanist for some time to come, succeeding Mr. Kemp. Mr. Louis Parker's name also frequently appears, and on February 29, 1872, Master T. A. Matthay played Bennett's Theme and Variations in E. The summer Concert again brings a monster programme, with the following students' works : Symphony in C minor, first movement, Eaton Fanning ; Anthem, "Make a joyful noise," Henry Guy ; and Festal Overture in C (in commemoration of the R.A.M. Jubilee), Wingham. Miss Channell plays the first movement of Schumann's Piano Concerto, and Joseph Ridgway the first movement of the same composer's Sonata in G, both for the first time heard within those walls. We should remind our readers that all the Academy Concerts up to the end of 1874 took place in the Hanover Square Rooms.

Among the singers of this period are Miss Butterworth (Westmoreland Scholar), Miss Beasley, Miss Barkley, and Mr. Dudley Thomas ; among the pianists, Miss Harraden ; and among the violinists, Mr. Palmer, besides Mr. Pettit the cellist. In 1873 Mr. Hullah

THE OVERTURE.

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retired from the post of Conductor and was succeeded by Mr. Walter Macfarren. At this period there was a great influx of students who have since risen in the world, but composition seems to have languished. Mr. McNaught's name appears among the singers, but we do not remember hearing him.

The violinists are recruited by the name of Szczepanowski, which used to be such a trial to the printers; they are now familiar with it, however, and bid fair to become more so through the second generation. Mrs. Marshall appears as a composer, and also Arthur Jackson, who perished, alas! too soon.

Miss Perry and Miss Beata Francis were among the singers on May 15, 1873, at one of the dreariest of Concerts, and on June 19 Miss Prescott played for the first time (pianoforte). The July orchestral Concert contained: Symphony in C, first movement, Roberts; Symphony in B minor, first movement, Florence Marshall; Andante and Scherzo, with tenor solo recitatives, from Wingham's Choral Symphony; and Andante and Scherzo from Symphony in C minor, Eaton Fanning; besides Miss Prescott's quaint part-song, "The Crier." This was performed again later and we remember it perfectly. It began thus:—

Good folk, for gold or hire, but
help me to a crier, for my poor heart has

We will not vouch for the part-writing at this distance of time, but the whole piece sticks in our memory as pieces only do at that period of one's life, and when they are good. Now the well-known names begin to come in crowds. There was Eugène Boutingop, who used to play Chopin so tastefully—what has become of him? There was Miss Mary Davies, who amazed everybody at her first appearance with her singing of the "Erl-King." There was Miss Marie Duval, with her pretty, bright voice, and Mdlle. Gabrielle Vaillant,

who played the violin so well. We are now in June, 1874, and here is Mr. Bampfylde playing the piano and Miss Marian Williams singing—singing what? Bless our soul! Such a song! Perhaps she remembers that high C yet? And Mrs. Marshall is getting on nicely with her Symphony in B minor, producing the Scherzo, which we didn't care for, and the Andante, which we did. How did it go?

Just a wee bit like a certain movement of Beethoven's, eh? But only a reminiscence. At this same Concert (called in those days a "Public Rehearsal") Ridgway played the Schumann Concerto very finely, and we can remember yet the peculiarly ringing tones of Miss Beasley's voice in "From mighty kings." The Parepa-Rosa scholar of this year was Miss Bolingbroke, and Miss Marie Duval, Miss Fischer, and Miss Reimar were also among the good singers. At the "Public Rehearsal" of June 30th Miss Prescott's setting of Psalm xiii. was performed, concerning which all we remember is that the parts were auto-lithographed and almost illegible; there was also an Overture by Bampfylde, which we cannot recollect in the least. The next Chamber Concert was a memorable one, including Macfarren's pretty Cantata for female voices, "Songs in the Cornfields." Mary Davies never, surely, sang better than in that pathetic little air, "Deeper than the hail can smite." The other soloists were Miss Jessie Jones, Miss Thekla Fischer, and Miss Bolingbroke. And what a choir of fine fresh voices we had just then! Besides all the ladies recently mentioned it included Miss Nessie Goode, Miss M. J. Williams, Miss Barnby, Miss Grace Bolton, Miss Farrar, Miss Steel, and many others. On this occasion two movements of a charming Violin Sonata by Jackson were played, and "Master Speer" made his *début* as pianist with a Dussek Rondo. The summer Concert this year was rather bare of interest; an Overture by Jackson

was produced, and Mrs. Marshall's *Andante* repeated. Next come some uninteresting Chamber Concert programmes—of which we remember nearly every item—with no novelty but a *Trio* by Jackson, graceful but unoriginal.

A performance of Smart's feeble part-song, "Rest thee on this mossy pillow," by thirty of our best ladies' voices, rings yet in our ears, as it very likely does in Mr. Walter Macfarren's.

(*To be continued.*)

Passing Notes.

THE rehearsals for the Norwich Festival held in our concert-room were a great treat for the students. But it was amusing, the conscientious air with which they all came to their professors and argued that it would be so much more profitable for them to sit up there in the gallery and listen to the rehearsals than to take a mere lesson from a teacher. But it was rather rough on the teacher. Had we made these virtuous pupils pass an examination on the proceedings, we should have doubtless got even with them. But there! it is only once in a way.

"BEHOLD, how these critics love one another!" Mr. Luscombe Searelle, the composer of a certain *musique hight*, "The Black Rover," being roughly handled by the press, did even as another person did, not wholly unknown to the present writer. He printed his notices in such a way as to exhibit to the most advantage the glaring contradictions which are always to be found when the opinions of many, even unfoolish men, are collated. Whereupon a not very strange thing happened: certain of these scribes and Pharisees—even as they did on a former occasion—rounded upon their brethren; went back on them, shook them, or gave them away (whichever is the correct American expression)—in other words, they said that it was notorious that some papers possessed critics whose opinions were worthless, which fact accounted for the discrepancies in question. But if our critics are not all infallible, what rope has life for us to cling to? If, instead of judging the merits of a work, we have to gauge the abilities of its critics, *cosmos* is again *chaos*, and "things is just awful!"

FIRED with emulation, and considering that the higher branches of art are not sufficiently treated in the Examination questions propounded last month, a correspondent sends us the following:—

1. What are the elements of music contained in a Bach aria containing a "thousand cats"?

2. Describe the Form of a *hare*, and how she jumps out of it. State how it differs from a *Catch of herrings* and a *Round of beef*.

3. Describe a *Canon* of two in one, and state how it differs from two *Deans* in a *Cathedral yard*.

4. What is the effect of a cross-accent on three angry men? In such a case how would you avoid the descent of a *Ritmo a tre battute*.

5. How do you prepare, sound, and resolve the discord known as the *family jar*? Make an example: of yourself, not of some one else.

6. How does a full *clo'se* differ from an empty *portmanteau*?

THE Report of the Associated Examinations Board is a very interesting document. Not quite fifty per cent. of the candidates passed, the proportion of failures in Theory being dismally large—83 plucked out of 110. Of course the pianists represented three-fourths of the entire body, and there was only one candidate for *violoncello*. The plan of campaign for next year has been already announced, the changes being the awarding of "Honours" to meritorious candidates and the supplementing of the examination by a lower grade, called the "Local School Examinations," a praiseworthy effort to direct the attention of beginners to the necessity for technical training.

THE representatives of the "Société des Auteurs Dramatiques" do not seem to be making much headway in their efforts to drive foreign music out of the English market. We could almost find it in our hearts to sympathise with their scheme, the success of which would mean a "boom" on native composers, especially for the organ. Several test cases for alleged infringement of rights are being fought out, but the result does not seem very doubtful.

MR. BATTISON HAYNES has been appointed a Professor in Harmony and Composition at the Royal Academy.

MR. BETJEMANN invites all students and their friends, who are living in the neighbourhood of Highbury, and are desirous of joining the Society, to communicate with him.

MR. CHARLES COPLAND will give a Vocal Recital at Steinway Hall on Thursday evening, November 27, when Madame Frickenhaus, Mdlle. Agnes Janson, and others are announced to appear. The programme includes Brahms's "Songs of Love" Waltzes (Op. 52), for four voices and pianoforte duet accompaniment; also songs by Schubert, Grieg, F. Cowen, R. Steggall, &c. Withal it promises to be an interesting Recital, and we wish Mr. Copland a deserving success.

WE have received the prospectus of the Highbury Philharmonic Concerts for the ensuing season, which open on November 17, with Mendelssohn's "Elijah." The same composer's "Reformation" Symphony, Cowen's "St. John's Eve," Weber's "Euryanthe," and Barnett's "Ancient Mariner," with other less important works, are to follow in due course. Mr. G. R. Betjemann has been appointed sub-conductor, and will take part in the direction of the rehearsals.

MR. STANLEY HAWLEY gave a Concert on Thursday evening, the 23rd ult., at the Conservative Hall, Winchmore Hill, and was assisted by Miss Florence Easton and Miss Helen Saunders; Messrs. Gerald Walenn, C. H. Allen Gill, Macleod Ramsay, and C. M. J. Edwards. The programme included instrumental works by Rubinstein, Schumann, Chopin, Wieniawski, Mendelssohn, &c., and songs by Gounod, Meyerbeer, &c. Miss Helen Saunders sang two songs by Mr. Hawley, which were very well received.

Notes on Bach's Forty-eight Fugues.

By EBENEZER PROUT, B.A.

(Continued from page 84.)

The second volume of the "Forty-eight" was written, or perhaps it would be more correct to say compiled, about twenty-two years later than the first, in the year 1744. Though evidently designed as a companion series to the first set (as is shown from its containing preludes and fugues in every key), it was not entitled "Das Wohltemperirte Clavier" by the composer himself. We know from Spitta that Bach, during the later years of his life, occupied himself largely in collecting and revising his works, and of at least two of the fugues in the second volume (those in G major, No. 39,

and A flat, No. 41) earlier versions are in existence. The probability is that Bach collected some of his best fugues for this work, composing a certain number of them, especially those in extreme keys, to complete the series.

The second book of the "Forty-eight" therefore differs from the first chiefly in presenting to us Bach's genius in its maturity. While in the first volume we find some few fugues (e.g., Nos. 6, 8, 20) of comparatively inferior musical interest to the others, and of more artificial construction, this can hardly be said of the second series. Here there is not one fugue that can be called dry. The more elaborate devices of canon and double counterpoint in the tenth and twelfth, when we meet with them here, appear to flow more naturally and to smell less of the lamp than in the first set. The student will realize this at once if he compare the canons in No. 46 with those of No. 20, or the double counterpoint in the twelfth of No. 47 with that of No. 8. Here everything appears spontaneous; at the same time it must be admitted that the best numbers of the first book—for example, the magnificent five-part fugue in C sharp minor (No. 4), or the triple counterpoint of the B flat fugue (No. 21), are not surpassed by anything in the later volume. One more point remains to be noticed—the preference for three-part fugues shown by Bach in this part of the work. The first volume contains ten fugues in four parts, two in five, one in two, and eleven in three. In the second book we find fifteen fugues for three voices, and the remaining nine for four, and many of the three-part fugues are among the finest of the collection. And now, without further preface, let me proceed with the notices of the separate numbers.

No. 25.—C major, $\frac{2}{4}$, 83 bars (3 voices). The answer is *tonal*, and there is no regular countersubject. It should be noticed that the interval of a tone between the first two notes of the subject becomes a semitone in the answer. This is because the second note is an auxiliary note; and in Bach's time such a note when *below* the harmony note was frequently taken in the diatonic scale of the key, instead of being (as mostly now-a-days) a semitone below. There are four episodes (bars 13 to 21, 29 to 39, 43 to 47, and 55 to 67), all of which are formed from the last two bars of the subject. Great unity of character is given to this fugue by the fact that nearly the entire

material is derived from the subject itself. It contains no *stretto*, and in the last four bars an additional voice is introduced.

No. 26.—*C minor, C*, 28 bars (4 voices). An extremely fine fugue. Though in four parts, the fourth voice does not enter till the nineteenth bar. The answer is *tonal*, and there is no regular countersubject. There is only one short episode (bars 5 and 6), in which the semiquaver figure of the bass of the first bar is taken by the treble in inverse movement in the second bar. (Compare Fugue 2, bars 9, 10, and 13, 14.) There is a perfectly regular and complete counter-exposition in bars 7 to 11. The special feature of this fugue is its two splendid *stretti*. The first commences at bar 14, the subject in augmentation in the alto being accompanied by itself in notes of the original length in the treble, and then by its inversion in the tenor. (Let the student compare this passage with Fugue 8, bars 62 to 67, and notice how much more easily and naturally the same combination is worked in the later composition.) From the sixteenth bar, subject and answer appear in the three upper voices at half-a-bar's distance, and at bar 19 the fourth voice enters for the first time with the subject in augmentation. The second and closer *stretto* begins at bar 23; here the treble and alto take subject and answer at one crotchet distance. The whole fugue is one of the most perfect of the series.

No. 27.—*C sharp major, C*, 35 bars (3 voices). This is a troublesome fugue to analyse, owing to the difficulty in determining where the subject ends. An examination of the whole fugue shows that the subject consists only of the first four notes. This is the shortest subject of any in the "Forty-eight." The answer is *tonal*; there is no regular countersubject, though at first sight the counterpoint in the exposition looks like one. The infrequency of its subsequent use shows that it cannot be so considered. The subject is inverted when in the exposition it appears in the alto; and it afterwards appears quite as often inverted as in its direct form. In this fugue we meet for the first time with a treatment of the subject by diminution (bars 5, 18, 19); it is also used in augmentation in bars 25 and 27. There are two episodes, bars 12 to 14, and 20 to 24, both founded on the subject in a modified form. The first *stretto* is seen at bar 9, the second at bar 14, and the third (with augmentation) at bar 25.

As is often the case with Bach, additional voices are used in the *coda*, bars 31 to 35, (3 voices). This fugue has a *real answer*, and no regular countersubject. Both subject and answer are used in the course of the fugue by inversion (bars 24 to 28, &c.), and also in slightly varied forms. The episodes of this fugue (bars 6 to 16, 21 to 23, 31 to 47, 49 to 52, 56 to 60, and 62 to 65) are of great importance, and of considerable extent, containing in all 40 bars out of 71. Nearly all are made of material derived from the subject; the only new theme being that found in the treble of bars 35 to 37, which is subsequently combined with the subject itself in double counterpoint at the twelfth (compare bars 48, 49, with bars 55, 56). In the *coda*, at bars 68, 69, this counterpoint is combined with a different part of the subject, commencing a half-a-bar later. After the first episode there is a counter-exposition, commencing at bar 16; there is no *stretto*. In spite of the large proportion of episode, there is great unity of character in this fugue, the semiquaver figure being maintained from the first note to the last.

No. 29.—*D major, ♪*, 50 bars (4 voices). A fugue remarkable for compactness; the whole of the episodes are formed from the last four notes of the subject. The answer is *real*; there is no regular countersubject; but the last half of the subject is mostly used as a counterpoint to the first half. In all the four episodes (bars 7 to 10, 16 to 21, 29 to 33, and 35 to 40) the last four notes of the subject are treated in close imitation, mostly at a distance of one crotchet. An important feature of this fugue is the number and closeness of its *stretti*. Even in the exposition, the bass enters at bar 6 before the subject is finished in the treble. The first *stretto* is at bar 14, for alto and treble at half-a-bar's distance; the second (bar 21), for tenor, treble, and alto, at one bar's and half-a-bar's distance; the third (bar 27), for bass, treble, and alto, each at one crotchet's distance; the fourth (bar 33), a similar *stretto* for tenor, alto, and treble; and the last (bar 44), for all four voices at one crotchet's distance. A marvellous little fugue altogether!

No. 30.—*D minor, C*, 27 bars (3 voices). The answer is *real*, with a regular counter-subject. Note that the short *codetta* (bar 5) before the entry of the third voice is made from the inversion of the first part of the subject. The subject itself is used by in-

version in bars 17 and 18. There are three episodes (bars 8, 9, 12, 13, and 22 to 24) which deserve examination. There are four *stretti*, bars 10, 14, 17, and 25. The incomplete entries of the subject, in bars 10 and 11, are not attended by the counter-subject.

No. 31.—*E flat major*, C , 70 bars (4 voices). The answer is *tonal*. There is no regular countersubject, though a portion of the counterpoint employed against the answer (bars 9 to 12) accompanies each new entry in the exposition. It is not, however, heard later. The exposition is of unusual length—27 bars; it is followed, after a short *coda*, by a counter-exposition in *stretto*, the parts being treated in canon at one bar's distance—tenor and bass (bars 30 to 37), treble and alto (bars 37 to 44). The second *stretto* (between treble and bass) begins at bar 59. There is only one episode (bars 44 to 53), mostly a canon at the fifth for treble and alto with a counterpoint of free sequential pattern for the bass. A noteworthy feature of this fugue is the small amount of modulation that it contains. Except at bar 53, neither subject nor answer is ever heard in any other key than tonic or dominant.

(To be continued.)

Academy Ballads.—VI.

NUMBER TWENTY-NINE.

(*A Poem for Recitation. By special desire of the Elocution Class.*)

“THERE ain’t no Twenty-nine, sir; leastways, you can’t give your lesson there, For Twenty-nine’s been shut and locked up since—ah, this fourteen year. There’s a story about that room, sir, and if your pupil ain’t come, (Second study, sir, ain’t she? I knows their ways.) I’ll tell you—but keep it mum.”

It was Ben, the hall-porter ancient, whose talk was an endless stream, As he warmed his back at the big hall fire and basked in its ruddy gleam. All we students and sub-professors were glad of a chat with old Ben; He took care of our coats and fiddles, for there wasn’t a cloak-room then.

“Perhaps you won’t ’ardly believe it, but in old Mr. Potter’s time I was upright and ’andsome as you, sir, and what you might call in my prime.

Of the Royal Academy as it was then, there isn’t now not a trace; There was only a handful of ladies and gentlemen, and they all lived in the place.

“ Well sir, there was one young fellow here, I disremember his name; But I noticed him ‘cos he gave me a shillin’ the very first day he came. Free-handed he was with his money, not like you gentlemen now-a-days, And I took what he giv’, though perhaps ’twas wrong to encourage his wasteful ways.

“ He hadn’t been here not a couple of terms when I noticed him gettin’ thin, And a look of remorse consuming him till his bones come through their skin. So at last I up an’ I says, says I, ‘ You’ll excuse my makin’ so free, But if you’re in trouble you might do worse,’ I says, ‘ than confide in me.’

“ Well, his lips they quivered and no words come, but he got it out by degrees: ‘ I can’t get no lessons, Ben,’ he gasped, ‘ for I haven’t paid my fees.’ My heart sank dead at his words, and I turned as pale, sir, as your cravat; For many a student I’d had confess—but none to a crime like that.

“ Then it all came out, how his work was stopped and he didn’t dare to go home, The triangle was his first study, but he also played on the comb; And he had Department, I fancy, and Elements—lower grade, But he couldn’t get lesson or room to practise until all his fees was paid.

“ What had gone of his money I never knew—most likely all spent in sweets; But I pitied the lad, and I couldn’t abear he should have to play in the streets. So I says to him, ‘ Combs and Departments is too much out of my line; But I’ll give you a Triangle lesson if you’ll come up to Twenty-nine.’

“ Lor bless you, I ain’t no musician, for long as I’ve lived with such, And I fear the instruction I give him—well—didn’t amount to much; But I left him a practisin’ there by himself as happy as any king, And though ’twas against all orders, I felt I had done a generous thing.

“ So things went on for a month or two, till November came with its gloom; But paler and thinner the poor lad got with the chill of that drafty room,

Till one day I found him lying and coughing
his life out there on the floor,
And I knew that he never would play the
comb or the triangle any more.

“As I knelt there sobbing above the boy and
supporting him on my knees,
‘Do you think they’ll bury me, Ben,’ he
says, ‘if I cannot pay the fees?’
But I swore if I pawned the silver watch
what he lost last term and I found,
He should have a respectable funeral and be
laid in St. Pancras’ ground.

“Then he hugged his triangle, smiled and
died . . . but I uttered a savage curse,
For I found in his poor dead pockets no
thing but an empty purse!
I cursed his professors and fellow-students
in terms would make you freeze;
I ought to have thought ‘twas a judgment
for such as neglect to pay their fees.

“I even cursed the Board of Directors, and
that I know was wrong;
But a hall-porter has his feelings and my
indignation was terrible strong.
To think of all them professors a rolling in
gold and taking their ease,
And this pore young man a dyin’, and all for
the want of his paltry fees.

“Well, say what you like, since then his spirit
has haunted of Twenty-nine;
If you asked me to go in there I should dis-
respectfully decline.
For they all agree if you try to teach in that
room by night or day,
The triangle tinkles so loud you can’t hear
nothing the pupils play.

“Some says its only the sound of the ham-
mers in Laurie and Marner’s shop;
But how does the housekeeper hear it at night
when the carriage-builders stop?
Why, Mr. Macfarren went there one day, to
practise the bass trombone,
He ‘found it too cold,’ he said; but if only
the truth he’d own,

“I believe the ghost made it hot for him,
till he couldn’t tell A from B:
Howsumever, it’s shut up now for good, and
I dunno who keeps the key.
O, here’s your student at last, sir; lor! a-
drivin’ up in her broom,
Number Four, sir, or if Mr. Cusins has done,
you can have the Committee Room.”

THE Committee of Management, at their meet-
ing on the 30th ult., unanimously appointed Miss
Kate Steel a Professor of Singing in this Institution.

Prosper Sainton.

MR. SAINTON was born at Toulouse, ^{of Music} June 5, 1813, where his father was a merchant. He was educated at the College of Toulouse, where he studied the law, but subsequently entered the Conservatoire at Paris, in 1832, where he became a pupil of Habeneck for the violin, and took the first prize in 1834. For two years after this he was a member of the orchestra of the Société des Concerts and the Grand Opéra, and then made an extended tour through Italy, Germany, Russia, Sweden, Denmark, and Spain, with great success. In 1840 he was appointed Professor of the violin in the Conservatoire of Toulouse. In 1844 he visited England, and played at the Philharmonic, under the *bâton* of Mendelssohn. In the following year he was appointed Professor of the Royal Academy of Music, where he continued until his death. When the Monday Popular Concerts were first established, in 1859, he frequently led the quartets. Besides holding the post of first violin at the Musical Union, the Philharmonic, Sacred Harmonic Society, Quartet Association, and Royal Italian Opera, he was frequently called upon to conduct the orchestra in the place of Sir Michael Costa, for which duty he showed himself thoroughly efficient and capable. Among the many pupils who have studied under Mr. Sainton at the Royal Academy are—Dr. Mackenzie, A. Burnett, H. Weist Hill, F. Amor, W. Sutton, and others well known to celebrity.*

Mr. Sainton was a great admirer of Wagner, and was the means of inducing the Philharmonic Society to invite him over to conduct at their concerts during the season of 1855. He was an intimate friend of Mendelssohn, and was the first person who played the C minor Trio with the composer from the MS.

His published works include two Violin Concertos, a Solo de Concert, a Rondo Mazurka, three Romances, and numerous operatic fantasias and airs with variations.

In 1860 he married Miss Dolby, the eminent contralto singer. Both husband and wife to the end of their lives remained devoted to the interests of the Royal Academy, which mourns the loss of two of its best friends.

* At the last Birmingham Festival the veteran teacher was able to make the proud boast that every violinist in the orchestra was either a pupil of his or had been taught by one of his pupils.

"Up and Down the Scale."

BY HECTOR BERLIOZ.

I NOTICED one day in an opera a *descending scale*, a roulade vocalized upon these words : "I rolled into the abyss"; the imitative effect being of the funniest. It is clear that the musician fancied that a descending roulade expressed perfectly the movement of a body rolling into the depths. The notes written on the stave do indeed represent to the eye such a descent, but if tonic sol-fa notation became general the written signs of music would no longer appeal to the eye. Still more, if the performer in reading were, out of caprice, to hold his music upside down, the notes would, on the contrary, represent an ascending movement.

Is it not pitiable that one could quote numerous examples in music of this childishness caused by a false interpretation of words !

We use the words *rise* and *fall* to express the movement of a body which retreats from or approaches towards the centre of the earth. I defy you to attach any other meaning to these two verbs. Now how can sound, imponderable as electricity or light, approach or fly from the centre of the earth, whether the pitch be grave or acute ?

We call a high or acute sound that which is produced by a sonorous body executing in a given time a certain number of vibrations ; the low or grave sound is that which results from a smaller number of vibrations, and consequently from slower ones executed in the same space of time. This is why the expression *grave* or *heavy* sound is more suitable than *low*, which means nothing ; similarly the term *acute* (pointed, piercing the ear like a sharp body) is reasonable figuratively used, while *high sound* is absurd. For why should the sound produced by a body vibrating thirty-two times in a second be any nearer to the centre of the earth than one making 800 vibrations ? How, too, can the right hand side of the pianoforte or organ be the *top* of the instrument as it is generally called ? The keyboard is horizontal. When a violinist holding his instrument in the usual way wishes to produce acute sounds, his left hand approaching the bridge does indeed mount, but a cellist, whose instrument is held the reverse way, has to make his hand *descend* to produce similar acute sounds or high notes as they are improperly called.

Yet it is true that this abuse of terms, of which the slightest examination suffices to

show the ridiculousness, has led even the great masters to write incredible nonsense, and in consequence has caused people of sense, disgusted by such foolishness, to include in one common condemnation *all* musical images, and to ridicule even those which good sense and taste approve and which speak to the imagination of the auditor.

I remember the naïve sincerity with which a master of composition directed the admiration of his pupils to the accompaniment in descending scales of a passage in *Alcesteis* where the high priest invoking Apollo, the god of day, says—

Pierce with blinding shafts of light
The sombre veil which hides his face.

"Observe," said he ; "this persistent scale in demisemiquavers descending from C to C in the violins ! Those are the 'shafts of light' descending at the prayer of the high priest." And the saddest part of the matter is that Gluck evidently intended this imitation of descending rays !

[We fancy that the arguments of the ingenious French composer will not find universal or even general acceptance. Words are but conventional signs and mean what we choose them to mean. The terms "high" and "low" have been applied to sounds in a manner which is perfectly well understood by everybody. Still, Berlioz is right to call attention to the frequent confusion of ideas caused by using these words in two senses at once. It has been pointed out in "Grove's Dictionary," and may again be mentioned, that the notion of arpeggio passages representing waves arose simply from the *wavy* appearance the written notes present.

One of the funniest specimens of illustrative music, beating all those quoted above, is to be found in Purcell's "Bonduca," in a song running thus—

O lead me to some peaceful gloom
Where none but sighing lovers come ;
Where the shrill trumpets never sound,
But one eternal hush goes round.

Here, as the composer could not represent the "eternal hush," he makes the voice, at the third line, execute a *fanfare* in imitation of the trumpets which "never sound !"

—F. C.]

SIGNOR RANDEGGER and MR. G. H. BETJEMANN have, at the request of the Committee of Management, undertaken the direction of the Operatic Class, and the work put in hand is Gounod's "Mock Doctor."

Reviews—Major.

The Proceedings of the Musical Association.
Sixteenth Session, 1889-90.

[Novello, Ewer & Co.]

LAST session's proceedings of the Musical Association are now printed. For sixteen years there have been important subjects ventilated at the meetings of this Association; and though the papers and discussions are apparently without much practical result, they have done a great deal towards elucidating many disputed matters, and towards increasing our information on many interesting points connected with music. Acousticians are continually attacking music on the question of temperament. Musicians simply say it is not a question for practical musicians, and go on just as before. It is, however, not long since equal temperament was extended to English keyed instruments; and in the very volume which has produced these remarks, some interesting information on that point was given by Mr. Herbert, in a discussion upon a paper "On the Musical Scale," by Mr. Habens, of New Zealand. From 1846 English pianofortes have been tuned to equal temperament, in which the octave is divided into twelve equal semitones; Bach had done this with the clavichord more than a century before. In 1852 Mr. Herbert had the organ at Farm Street Chapel tuned equally, in the face of great opposition; but the result was such that Christ's Hospital and St. Paul's organs were speedily also tuned equally, and the change was then rapid everywhere. Mr. Habens' paper repeated all the old objections, but it is not likely that it will have the slightest effect upon anybody or anything.

Another paper dealing with Acoustics was read by Mr. Audsley, and was an attempt to prove that sound is not produced by wave vibration of the air, but is itself "a substantial force, or an immaterial objective entity." The paper was only one more proof that a thoroughly practical man is not necessarily capable of reasoning abstractedly; it was severely handled by several acousticians who were present, one of whom instanced the crucial fact that a bell rung in an exhausted air-pump produces no sound. Many interesting facts were, however, adduced, among them being that the ticking of a watch placed upon one end of a balk of wood can be heard at the other end actually plainer than if placed against the ear away from wood. The experiment may be tried with a long table.

Turning to subjects more directly interesting to the majority of musicians, we find a paper by Mr. Somers Clarke on the Church Organ, a subject previously discussed at the Musical Association by Sir F. Ouseley and Mr. Audsley. There are some organists who have obtained great popularity by the use of fancy stops in accompanying the service, especially during the Psalms; we ourselves knew one who played scales on the pedals at the words "They grin like a dog, and run to and fro about the city"; and who illustrated the verse beginning "Moab is my washpot," by a grand imitation of wedding bells. A great many people thought it was very wonderful, and the church used to be crowded. This style of playing is despised by most musicians, and there is a general consensus of opinion in favour of a congregational organ with plenty of diapason tone. But as to where it should be placed there seems little possibility of agreement. Mr. Clarke mentioned that an organ sounds at its best in a stone-vaulted church, and instanced St. Peter's, Vauxhall.

Another paper on practical matters was read by Mr. Penna, and entitled "Some Thoughts about Singing." It would be well if singers and elocutionists strictly regarded the excellent rules Mr. Penna gave concerning the pronunciation or omission of the letter *r*: but we have no central authority like the French Academy to set up a standard of grammar and pronunciation. Purists will revolt against his assertion that Handel's music ought not to be sung exactly as it looks on paper; those acquainted with musical history know how very much was left to the performer's discretion all through the eighteenth century.

The latter point leads us to the consideration of the historical papers. Mr. Niecks's sketch of the Flat, Sharp, and Natural contained much that was most interesting and instructive. All three signs are derived from the letter *B*. Of course, Mr. Niecks dealt largely with the practice in mediæval vocal music, where the accidentals were generally left to the taste of the singers. Since the great recent revival of mediæval sacred music, much attention has been paid to this point; but the directions given by the writers of those times are not very clear or unanimous. Also, it must be remembered that there was as great an interval of time (more than three centuries) between the production of "Sumer is icumen in" and Palestrina's maturity as there is between the latter epoch and the

present time. Perhaps in future ages some careless historian may speak of Palestrina, Bach, and Dvorák as if they were practically contemporaneous; it is just the way in which some writers now speak of mediaeval music. It is a pity that Mr. Niecks did not bring his sketch down to modern times, for the notation of the last 200 years has been by no means uniform. Bach wrote an accidental every time it was required, except in the case of repeated notes; but a period followed in which there was very little or no modulation, and in which the rule was established that an accidental acted on every note of the same name through the bar. In England (we believe not elsewhere) the rule was carried so far that the notes even in a different octave were also affected by an accidental; and one still sometimes sees the horrid, old oblong edition of Cramer in which it is observed. Some composers and editors are now more careful in their notation, and insert extra accidentals, a most praiseworthy proceeding. A return to the practice of Bach may be made. Even vocal music often requires it. In fact, the rule should be: When experience shows that a note is always mistaken, the accidental should be inserted, whether theoretically required or not. We have heard a most curious acoustic effect at several Handel Festivals through a part of the choir singing a minor instead of a major third in a phrase of "The people shall hear." The semitones, instead of forming a horrible discord, did not reach the ear at the same time.

A paper upon Irish Music, by Mr. St. John Lacy, is of especial interest to the student of folk-song, and contains a charming tune not before printed.

A paper on Wagner, by the Rev. Henry Cart, requires little notice. It would have been thought impossible to write about Wagner without using any of the words "Rienzi," "Flying Dutchman," "Lohengrin," "Tristan," "Nibelungen," and "Parsifal," but Mr. Cart accomplished that feat. His biographical facts were evidently taken from some French book, and stopped short at Wagner's twenty-fifth year. In the discussion the old idea of Wagner attacking all other composers again cropped out.

The remaining paper was upon the late Sir Frederick Arthur Gore Ouseley, who had been President of the Association; and it was fitting that it should be read by his successor as President and Oxford Professor, his friend Sir John Stainer. Ouseley had an extraordinary talent for

music, and was carefully trained from his childhood. He composed a short piece (which was played by Sir John Stainer ^{Royal Academy} at the age of three years and three months. His ear was astonishingly accurate, and he had everything in external circumstances to assist him; yet, though a splendid improviser, he did not take a high place as a composer. The lecturer compared him to Dr. Crotch, another infant prodigy who disappointed expectation, and assigned their comparative failure to the false historical view they formed of music, especially sacred music. But how much of it was due to the fact that they were not sufficiently gifted with brain-power? A great composer is a man of genius who has a musical ear. Many instrumentalists have the latter in a degree as great as Ouseley or Mozart. But was Ouseley a man in other respects of remarkable mental gifts? If we must judge by results, he was not, though a cultivated, even a learned man. It is impossible to read a life of any of the great composers without feeling that they were men of genius, even apart from music.

Reviews—Minor.

Passages from the works of L. van Beethoven: Daily Exercises. By Giuseppe Buonomici.

[Florence: G. Venturini.]

A BOOK of technics in a somewhat novel form. The idea seems an excellent one to us, and as it is quite thoroughly carried out, we have much pleasure in cordially recommending the volume. The title already sufficiently explains its nature and scope. Signor Buonomici (who was amongst us last season as pianist) has selected "passages" entirely from Beethoven's works—Sonatas, Variations, and Concertos—and has built them into exercises of from four to sixteen bars in length, thus making a form of technical study at once most valuable and, at the same time, more interesting musically than the general run of technics. The passages have been chosen in excellent taste and with good judgment as to utility.

The work is to be obtained in a complete form (187 pages), or in seven separate sections—"scales," "arpeggios," "staccato passages," &c.—and as it is marked "Part I," presumably it is to be followed by a further extension. The volume is dedicated, for the use of the pianoforte classes of our Institution, to Dr. Mackenzie.

First Affection. Song. Composed by Henry Charles Tonking. [Weekes & Co.]

THIS song would have been certainly better had the composer been less exuberant in his harmony. He does nothing absolutely wrong, but is needlessly extravagant in the matter of keys. For instance, the simple opening symphony commencing in C, modulates into A minor, and thence into D flat and back again before beginning the

song; and each verse, again, concludes with a close modulation from G to A flat and thence enharmonically to E and back with a jump into C. There is no fault to be found with all this, except that it is hardly in good taste. Whatever the words of this song originally were, they have been reduced to nonsense by the composer's reckless treatment of them. Mr. Tonking has talent, but evidently lacks the power of self-criticism—the only kind of criticism that is of much use to an artist.

A Serenade at Twilight. Song. Words by Florence Hoare. Music by Reginald Steggall.

[B. Mocatta & Co.]

THIS is a far more artistic production than the last. Mr. Steggall has learned the art, so difficult to the young composer, of being in one key at a time, and although his harmony is quite as "advanced" as it need be, there is evidence of self-restraint. One or two blemishes we should point out. Surely the A in the voice part on page 2, bar 10, is an error? The turn of the melody on page 3, bar 3, does not please us; the fall back to E seems poor. And on page 4, bar 6, the quaver E would certainly be better F. The climax of the song is powerful and natural.

"Thoughts and Reflections,"

ORIGINAL, BUT NOT THEREFORE NEW, BY

T. A. M.

II.

GOOD RESOLUTIONS are like those vast clouds of wind-driven pollen dust, seen in spring time. Each particle, it is true, contains the germ of a new life; but it is only when the seed takes firm root and grows into a strong plant, that it becomes of any perceptible importance.

And good resolutions, like plant germs, if they are to succeed, must first of all be judiciously planted, and then as carefully tended from day to day, and hour to hour; until at length, no adverse circumstances meanwhile intervening, well established plants—or habits—are in evidence.

Thus, to take a "good resolution"—say, to work assiduously—is of very slight value indeed, except it be carried through into ACTION.

Certainly, every good resolution, like every good and every evil thought, has results. It becomes, and remains, part of the ineffaceable history of the individual—and truly, of the Universe itself. And the momentary tendency towards "good" having happened, the consequences, however infinitesimal, cannot be undone.

But the point is, that "resolutions" are but mere passing, and only too often evanescent, *tendencies*, until they are successfully integrated into absolute laws of conduct.

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CAN anything more monstrously irritating be imagined than the inconceivably dull pupil, who, every time anything is shown him, invariably replies, with a put-on gleam of intense intelligence: "Ah! yes, I see!" and who yet all the time has not the slightest ghost-like shadow of a notion of really "seeing"?

IT has been said that life consists in the formation of habits. So DOES PRACTICE!

WITHOUT ABSOLUTE ATTENTION, "practice" is worse than useless. Instead of forming habits—gaining control over the finger, over the larynx, or over the musico-constructive faculty—control is weakened.

Success must be brought nearer when absolute and continuous concentration is given to those actions which it is desirable to render into habits. And "being able to do" anything means, practically, just possessing that particular habit.

THE formation of habits is, then, the fact constantly to be kept in view when finger-training—or any other form of technique—is in question. But the less of habit—routine—there is in the practice of techniques, the better!

THE more natural the Art is, the better; but does not this signify, the less Art, the better! Both, to the production of Music, as well as to its reproduction, does this apply.

FOR the sake of students, perhaps it would be better were "pieces" termed STUDIES. So-called "studies" requiring for the most part merely to be executed; whereas, "pieces" must most certainly always be "studied"!

I IMAGINE that those children showing such exceptionally sweet dispositions, are not the ones to carry the world by storm!

And yet it would seem that others, who evince "self-will" to an abnormal degree whilst young, yet often just become the sweetest adults—when the reason has obtained its legitimate sway. A man, or woman, who has conquered this innate tendency towards *un-reasoned* persistence, is more likely to have complete self-command than one who has been unable to learn this lesson.

And this victory can easily enough be gained. But not by the thoughtless!

It is said to be the sign of a bad artist always to complain of one's instrument. True, and not true. Certainly the bad artist often does endeavour to shift the responsibility of his evil-doings on to his instrument; but then, nevertheless, it is just the good artist who is most at the mercy of the instrument maker. An indifferent player does not play better on a better instrument, but the real artist *does*.

SOMEONE has calculated that the twelve semitones can be taken 479,001,600 times before the possible changes of order are exhausted! This does not, however, really represent the total number of twelve-note phrases that are possible; for, one change of position in a phrase of that length would hardly render it liable to be considered "new." Yet, on the other hand, melody is not at all restricted to the compass of one octave; and even if harmonic treatment is considered beside the question, yet it must be also admitted that in rhythm we have something that certainly does affect the melodic significance of each musical phrase. And so it would appear that composers—provided they possess the necessary inventive and emotional faculties—need not yet awhile be desponding!

CONCERTS are, or may be, of inestimable educational value to the student; that is, if he *really listen*. But then there are many ways of listening. Certainly, even merely to enjoy the music is of use; it stimulates the artistic sense and imagination. But the wise man, as GOETHE remarks, is he who *strives to learn* from everything and everyone.

SOME say, that only the really musically gifted should be permitted to learn to sing, to play, or to compose. But this is a fallacy, for surely, the greater the numerical strength of those possessing at least some musical cultivation amongst the general public the better for musical art? Still, a line must be drawn somewhere. And when a youngster, after some four or five years of careful teaching, tells you, pointing to a semiquaver, that *that* is the longest in value of the duration signs in music; and when he persists in sounding F sharp and F natural together with great calmness, and seems to consider the effect an excellent and altogether satisfactory and agreeable rendering of the most perfect of the musical intervals; and when, having just commenced at the top of the

page—and being immediately only too evidently wool-gathering—he is asked as to his whereabouts, and then sweetly points to the last semiquaver but one in the last bar of that page: then, under these circumstances, it must be confessed, it would seem that it becomes an imperative duty to that youngster's parents that they should do all in their power to prevent his touching a keyboard or musical instrument of any description. Or, if they cannot perceive this, their duty, and should even go so far as to abet him in his criminal behaviour, then they ought to be rendered liable to an indictment—well, if not for *man-slaughter*, yet at least for *brain-slaughter*!

Fortnightly Concerts.

PROGRAMME OF THE 18TH ULT.

FANTASIA in F sharp minor, Pianoforte

Felix Mendelssohn Bartholdy.

MISS EDITH PRATT.

FINALE in E flat, Op. 40, Organ

Felix Alexandre Guilmant.

MR. OWEN H. MEAD.*

AIR, "Inflammatus et Accensus" (*Stabat Mater*)

Antonin Dvorák.

MISS LILIAN HOVEY.

(Accompanist, Miss HELEN OGILVIE.)

FANTASIESTÜCK (MS.), Violin *Emilie Hawkins*

MR. VAL MARRIOTT. (Student).

(Accompanist, Miss EMILIE HAWKINS.)

LIEDER { Wenn um den Hollunder der
 Abendwind kost } *Johannes Brahms.*
 Meine Liebe ist grün wie der Fliederbusch

MISS FLORENCE HUGHES.

(Accompanist, Miss KATE EADIE.)

ALLEGRO (Sonata in C, Op. 1), Pianoforte

Johannes Brahms.

MR. CUTHBERT H. CRONK.

SONGS { "We two"
 "Spring sits in her nest" } *Amy Horrocks.*

MISS F. M. TURNER.

(Accompanist, Mr. REGINALD STEGGALL.)

"LA CAMPANELLA" (Paganini Etudes), Pianoforte

Franz Liszt.

MISS LILY WEST.

LIEDER { Ich hatte einst ein schönes
 Vaterland } *Eduard Lassen.*
 Mit deine blauen Augen

MISS ANNETTE TROTMAN.

(Accompanist, Miss LAVINIA POWELL.)

ALLEGRO (Sonata in B minor, Op. 58), Pianoforte

Frederick Chopin.

MISS LAVINIA POWELL.

SONG, "The Reaper and the Flowers"

Frederick Hymen Cowen.

MISS KATE COVE.

(Accompanist, Miss DORA MATTHAY.)

RHAPSODIE, No. 12, Pianoforte .. *Franz Liszt.*

MISS KATE GOODSON.

* With whom this subject is a second study.

At the commencement of the Programme, Mr. REGINALD STEGGALL played the Dead March from "Saul" on the organ, in memory of the late Mr. Sainton.

Charity Concerts *versus* The Profession.

THE universal cry is that Concerts are "paying" less and less, and that singers' and instrumentalists' fees are dwindling slowly, but only too surely.

Though there are many causes which contribute towards this lamentable fact, amongst which a largely answerable one may be found in the great number of excellent young artists turned loose upon the world every month; nevertheless, it is quite certain that it behoves all musicians, who at all seriously have at heart the welfare of their profession—and of themselves!—to open their eyes to an evil which is steadily increasing, though it already has reached proportions so alarming as to make its paralysing influence only too strongly felt on all genuine Concert enterprises. Only recently, a case was observed in which a series of excellent Concerts is being evidently undermined through being underbid in admission price by what practically is a series of Charity Concerts.

Artists fancy they are doing "good work" by giving their services in these cases; apparently they do not yet perceive what an evil thing they are doing to their profession, to their brethren, to themselves, and even in the end to Art itself!

Let every artist therefore make it an inflexible rule never to "give" his services, excepting really for the benefit of a brother artist. There are plenty of sufficiently capable amateurs who can supply the Charity Concert platforms. Then, if the Public desires to hear the professionally educated, it will be compelled to patronise the *bonâ fide* Concert, instead of, as at present, paying for very mixed fare at what may aptly be described as a Charity *dis*-organisation *fête*; which latter contrivance, put into plain words, just means: that the poor struggling musical artist has his slender purse mulcted for only too often quite an unworthy object; that the public are enabled to hear performances at far lower than fair prices; and that two or three nonentities have their names for a time brought forward as shining benefactors of mankind!

Shall this state of things continue, or will musicians for once use their heads as well as their voices, fingers, and hearts?

TOBIAS A. MATTHAY.

What our Old Students are doing.

MR. MALDWYN HUMPHREYS sang six new songs of Mr. CHARLES STEWART MACPHERSON'S at the Musical Artists' Society's Concert, of October 4, at Princes' Hall.

MR. F. CORDER has added the post of Conductor to the Hackney Choral Association to his already multifarious duties.

MR. WALTER MACKWAY, who till now held the position of Assistant-Professor at the R.A.M., has just been raised to the dignity of the full Professorship.

AT the recent Norwich Festival our old students were in strong evidence. Composers were represented by Sir ARTHUR SULLIVAN with his "Golden Legend," and Dr. MACKENZIE by

his "Dream of Jubal" and some numbers of his new "Ravenswood" music, and amongst the vocalists we noticed the names of Madame Marian McKenzie, Mr. Ben Davies, Mr. Maldwyn Humphreys, and Mr. Alec Marsh.

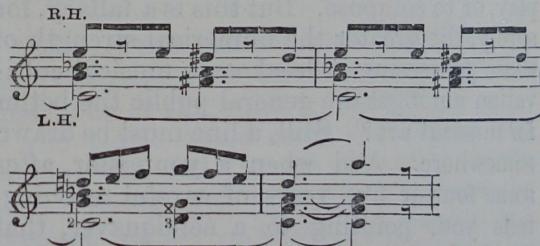
MR. BEN DAVIES has also been singing at the "Monday Pops."

MR. WALTER MACFARREN has just issued his second set of Pianoforte Studies. As Mr. Macfarren is a professor of our institution, the rules under which this journal exists prohibit our doing more than alluding to the fact of their publication by Messrs. Ashdown, and prevent our giving any detailed criticism. Enough, that Mr. Macfarren's many admirers will in no wise be disappointed by the present work, but will doubtless hail it with pleasure, it being much on the same lines and in the same style they are so well accustomed to. The Study that pleases us most is No. 6, a "Scherzino," quite in the Sterndale-Bennett vein, and none the worse for that.

MISS ETHEL BOYCE sends us a set of little Pianoforte pieces—"A Book of Fancies" (Ashdown)—which we are glad to be able to recommend to the notice of our readers. None are of any considerable difficulty, and some are most decidedly fresh and pleasing. We particularly note No. 5 (Lullaby), No. 6 ("On the mountains"), No. 7 ("Forsaken"), the latter with its really melodious first theme:—



and quaint, clear harmonies, which, for these two reasons, is our favourite; and last, but not least, a Tarantella. This is a very effective and yet quite easy little piece, almost rivalling in these respects the well-known little Tarantelle from Raff's A minor "Sonatille." We like it so much that we would earnestly recommend Miss Boyce to reconsider the harmonies of the second beats of bars 4, 6, and 7 before the next edition appears (as it undoubtedly soon will), for in their present form they seem a blemish. If we might be allowed the suggestion, bar 4 might have an F substituted for the D, B, and the succeeding phrase might perhaps run thus—



The pieces being published, not only in the complete set, but also each in a separate form, they will doubtless be accepted as a welcome addition to teaching pieces for children, young and old.

From the same promising young writer, and same publishers, we have received also a pretty little Sketch, "By the Brook"—yet another addition to the rivers of "water-music"!

MR. H. C. TONKING, Organist of St. Lawrence, Jewry, was engaged to give a week's Organ Recitals at the Edinburgh International Exhibition, and played there from the 20th to the 25th October.

MR. ARTHUR GODFREY, late student of the R.A.M., has been appointed director of music at the Shaftesbury Theatre.

ON the 10th ult. Mr. Reginald Steggall gave two more Organ Recitals, at the Crystal Palace, with excellent and varied programmes.

[Matter intended for this column should have "Old Students' Corner" written on outside of envelope.]

Correspondence.

TO THE EDITOR OF "THE OVERTURE."

SIR,—A "little bird told me" the other day that our pet little journal was accused of frivolity. The "little bird" was of that species which old gaffer in my childish days used to call a "two-legged blackbird"; a bird whose feathers were web of cotton and woof of wool, whose beak was flesh and blood, and whose tastes took his (or her) little booted feet in those days to the gooseberry bushes and the apple trees. The full-grown specimen who made his plaint to me the other day had left his gooseberry and apple days long behind him, and now served his art and his academy with the same ardour and faithfulness that he doubtless gave formerly to things of more childish calibre.

Frivolous, indeed! There may be truth lying at the back of the suggestion, when one thinks of the examination questions put forth: "In which of the five species of counterpane is crotchet-work found?" when everybody knows there are nothing but quavers against the subject, or *canto inferno*, eight notes against one, when you are lying awake with a wisdom tooth aching and you know it won't be better till radical means are taken next morning.

Then again, an augmentation of frivolity is evident in the question as to inversion of double counterpanes, for nothing but blanket is the result, and nobody but a boa constrictor can swallow a blanket. Even he does not always like such a woolly melody—or shall we better describe it as a rich harmony, rich as a very much augmented sixth, with all the secondary notes present?

But I am getting frivolous. Frivolous? and why not? Is it not by innocent frivolity that the blessed gift of laughter rises in our hearts? It is said we are the only animal that laughs; we are by that one faculty separated from and raised above the level of the other living beings of this world.

Across the years there comes to me a voice: "How you laugh, child! it does me good to hear you." It comes from so far back in the years that I can scarcely remember the speaker, though the tones are printed in my memory. I can remember, too, the thankful joy that rose in me as a budding girl when I recognised that I had a gift with which to bless and help others who were in pain or grief; and it was a joy that has not been disappointed.

Surely the gift of merriment, laughter-provoking humour and fun, is a gift of God. See what it does for us. See a cross, peevish child;

someone, with the gift, makes him laugh away go the tears, the crossness, the peevishness, and the child is in his right mind again. See a sick woman, with all the pains and fears that arise from some nervous disorder; but she can see a joke when her friend makes it. She laughs, and quick comes all the circulation through her veins, and the nerve currents revive; she is brave again, and can forget or disregard half her pains. See a hardworked man, a mental grinder we will call him. He has been working hour after hour, day after day, writing, teaching, with little recognition and less pay, till he is fain to confess himself nearly *done*. Some of his more light-hearted fellows come to him, they crack jokes, tell stories, profound mock examination questions, or perhaps relate the misunderstandings of unfortunate examiners. Peals of laughter echo in his little den till the windows are in danger of breaking. But the man is saved; the light of Heaven's blessed laughter creeps over his tired face; his brain is refreshed and strengthened. He can now say "there is life in the old dog yet."

Some have said, in all sincerity, no doubt, that Christians should not waste their strength in mirth and laughter, because it is never recorded of their Master that He laughed when on earth. True, we know not if He laughed; and what wonder, when He had taken as His own burden the onus of a world's wickedness, and knew all the sadness and grief that was to come. But their conclusion is wrong for all that. There is plenty in the same record about rejoicing, about casting off our burdens because He cares for us, about glad hearts and singing for joy. There is also something that is certainly not blame, about the valleys that laugh and sing.

There is also plenty in that record about using talents, and we have just settled in our own mind that laughter is a talent or gift. But *in reason*, please; and is it not true that we must do everything *in reason*? Every virtue will grow into a vice if it is allowed to become unreasonable. Every pleasure will turn to a pain, and every duty to a slavery if we do not use our reason along with the use of that pleasure or duty.

So laugh away with a glad heart, Mr. Editor, for we are all reasonable beings (more or less); but do not disclose my name, O, Pray, and I will remain,

Yours truly,

October 12, 1890.

A CRITICISM on some new piano pieces, very terse and to the point, was perpetrated by one of our students the other day; she remarked that the composer seemed "to have been trying to write some *new scales*."

"THE critics are the *few*. They have infinitely more culture than the *many*. But when a man of real genius appears and asserts himself, the critics are seldom such fair judges of him as the *many* are. If he be not one of their oligarchical clique, they either abuse, or disparage, or affect to ignore him; though a time at last comes when, having gained the *many*, the critics acknowledge him."—From Lord Lytton's "Kenelm Chillingly."

"MUSIC is perfectly adapted to pourtray every species of emotion, and hence to make the operations of the mind perceptible to the ear."—SULZER.

Musical Calendar for November, 1890.

SATURDAY, 1.

Saturday Popular Concert, St. James's Hall, at 3. . . . Crystal Palace Concert, at 3 (Dvořák's Symphony in G; Mackenzie's "Benedictus"; Cherubini's Overture, "Anacreon"). . . . R.A.M. Fortnightly, at 8.

MONDAY, 3.

Señor Sarasate's Concert, St. James's Hall, at 3. . . . Monday Popular Concert, St. James's Hall, at 8. . . . Patti Concert, Royal Albert Hall, at 8.

WEDNESDAY, 5.

Master Isidore Pavia's Pianoforte Recital, St. James's Hall, at 3.

FRIDAY, 7.

Señor Albeniz's Orchestral Concert, St. James's Hall, at 8.

SATURDAY, 8.

Saturday Popular Concert, St. James's Hall, at 3. . . . Crystal Palace Concert, at 3 (Grieg's Concert-Overture, "In Autumn"; Cliffe's Tone-Picture, "Cloud and Sunshine"; Mendelsohn's "Hymn of Praise"). . . . Miss Maude Rihill and Miss Kate Goodson will give a Pianoforte Recital at the Bow and Bromley Institute, at 8.

MONDAY, 10.

Royal Academy Students' Concert, St. James's Hall, at 3. . . . Monday Popular Concert, St. James's Hall, at 8.

WEDNESDAY, 12.

Herr Paderewski's Recital, St. James's Hall, at 3. . . . "Elijah," Royal Albert Hall, at 8.

THURSDAY, 13.

Social Meeting of R.A.M. Club, at 8.

FRIDAY, 14.

Sir Charles Hallé's Orchestral Concert, St. James's Hall, at 8.30.

SATURDAY, 15.

Saturday Popular Concert, St. James's Hall, at 3. . . . Crystal Palace Concert, at 3 (Spohr's Symphony "The Power of Sound"; Elsa's Dream from "Lohengrin"; Weber's Overture "Oberon"). . . . R.A.M. Fortnightly, at 8.

MONDAY, 17.

Monday Popular Concert, St. James's Hall, at 8.

WEDNESDAY, 19.

Master Isidore Pavia's Recital, St. James's Hall, at 3. . . . London Ballad Concert, St. James's Hall, at 8. . . . Patti Concert, Royal Albert Hall, at 8.

THURSDAY, 20.

London Symphony Concert, St. James's Hall, at 8.

FRIDAY, 21.

Señor Albeniz's Orchestral Concert, St. James's Hall, at 8.

SATURDAY, 22.

Saturday Popular Concert, St. James's Hall, at 3. . . . Royal Amateur Orchestral Society Concert, St. James's Hall, at 8. . . . Crystal Palace Concert, at 3 (Mendelsohn's Overture, "Fingal's Cave"; Paderewski's Concerto; Beethoven's Symphony, "Eroica").

MONDAY, 24.

Monday Popular Concert, St. James's Hall, at 8.

WEDNESDAY, 26.

London Ballad Concert, St. James's Hall, at 3. . . . "Faust," Royal Albert Hall, at 8.

THURSDAY, 27.

Herr Paderewski's Recital, St. James's Hall, at 3.

FRIDAY, 28.

Sir Charles Hallé's Orchestral Concert, St. James's Hall, at 8.30.

SATURDAY, 29.

Saturday Popular Concert, St. James's Hall, at 3. . . . Austin's Annual Scotch Ballad Concert, St. James's Hall, at 8. . . . Crystal Palace Concert, at 3 (Brahms's Dramatic Overture in D; Rubinstein's Concerto; Schubert's Symphony in C, No. 9). . . . R.A.M. Fortnightly, at 8.

MR. CHARLES SAINTON has addressed the following letter of thanks to the Principal:—"My dear Dr. Mackenzie, I write to express to you and all the gentlemen of the Royal Academy my heartfelt thanks for the magnificent cross sent as an emblem of affection to my beloved father; also I appeal to you, as our valued friend, to express for me to the lady students of the Academy, and also to all my father's pupils, my gratitude for the love and respect their magnificent offerings on the day of his funeral proved them to have for their master, who was so deeply attached to them. Please to say that, not only am I deeply touched and grateful for the honour paid to my dear father, but if it were possible for my heart to hold more pride than it ever did at being his son, their poetic tokens of affection would but make it overflow. With my heartfelt thanks to all who so beautifully honoured the rest of my beloved father, Believe me, dear Dr. Mackenzie, Yours most sincerely, CHARLES P. SAINTON."

VON BÜLOW's advice to pianists to practise the violin as an aid to the development of expression in music has had a stimulating effect in that direction. Many pianists of both sexes have adopted the great pianist's recommendation with interesting results to themselves, if not to others who have been obliged to hear the struggle for true inwardness. Bitter buds often grow to be the sweetest blossoms; and the tart phonics of the incipient violinist sometimes develop into cadences that rival the death song of the swan.—*Brainard's Mus. World.*

LESSEN your labours, so that you may do the best work. Use every honest means to raise your prices.—*The Etude.*

“THE POWER OF ATTENTION.—In proportion to a pupil's power of attention will be the success with which his labours are rewarded. Inattention has blighted more musical educations than the want of talent. Nothing is so disastrous to a pupil's progress and discouraging to a teacher as a vague, listless stare that is often found on pupils when the teacher is endeavouring to instil in their minds some valuable truth. This inattention is usual at the beginning of the study of music. All commencement is difficult, and this is true not only of the study of music, but all intellectual effort. When we turn our view for the first time upon any given object, a hundred other things still retain possession of our thoughts. Our imagination and our memory, to which we must resort for material with which to illustrate and enliven our new study, accord us their aid unwillingly—indeed, only by compulsion. But if we are vigorous enough to pursue our course in spite of obstacles, every step as we advance will be found easier, the mind becomes more animated and energetic, the distractions gradually diminish, the attention is more exclusively concentrated upon its object, the kindred ideas flow with greater freedom and abundance, and afford an easier selection of what is suitable for illustration. The difference between a bright pupil and a slow, heavy one resolves into mere matter of attention. The inattentive do not, necessarily, lack mind. It is more the inability to force the powers of the mind on the subject before it. This power of attention, which is so valuable to every student of music, is greatly a matter of habit and training. And so the difference between an ordinary mind and the mind of Newton consists principally in this: that the one is more continuous attention than the other—that a Newton is able, without fatigue, to connect inferences in one long series toward a determinate end; while the man of inferior capacity is soon obliged to break or let fall the thread which he has begun to spin. This is, in fact, what Sir Isaac, with equal modesty and shrewdness, himself admitted. To one who complimented him on his genius, he replied that if he had made any discoveries it was owing more to patient attention than to any other talent. Like Newton, Descartes also arrogated nothing to his intellect; what he had accomplished more than other men, he attributed to the superiority of his method. Nay, genius itself has been analysed by the shrewdest observers into a higher capacity of attention. ‘Genius,’ says Helvetius,

‘is nothing but a continued attention.’ ‘Genius,’ says Buffon, ‘is only a protracted patience.’ ‘In the exact sciences, at least,’ says Cuvier, ‘it is the patience of sound intellect, when invincible, which truly constitutes genius.’ And Chesterfield has also observed that ‘the power of applying an attention, steady and undissipated, to a single object, is the sure mark of superior genius.’”—From the *Etude*.

“SUCH very strong tastes as impart a high and perennial zest to one's life are merely the special direction of a natural exuberance of feeling or emotion. A spare and thin emotional temperament will undoubtedly have preferences, likings, and dislikes, but it can never supply the material for fervour or enthusiasm in anything.”—Alexander Bain: “Common Errors on the Mind.”

“THE imagination is determined by the feelings and not the feelings by the imagination. Intensity of feeling, emotion, or passion is the earlier fact; the intellect swayed and controlled by feeling, shaping forms to correspond with an existing emotional tone, is imagination. It was not the imaginative faculty that gave Wordsworth, Byron, Shelley, and the poets generally their great enjoyment of nature; *but the love of nature, pre-existing*, turned the attention and the thoughts upon nature, filling the mind as a consequence with the impressions, images, recollections of nature, out of which grew the poetic imaginings. Imagination is a compound of intellectual power and feeling. The intellectual power may be great, but if it is not accompanied with feeling it will not minister to feeling.”—Alexander Bain: “Common Errors on the Mind.”

“As a rule, the public has not the very highest estimate of the musical profession. This is partly owing to the fact that the masses lack as yet a correct understanding of the high powers and value of music, and, again, it is owing to the fact that our profession is not as well educated as it should be. As musicians we yield too much to our emotional and not enough to our thinking powers. Our characters are not balanced and well rounded.”—Karl Merz.

“‘YOU are right in supposing I work hard,’ said Frederick the Great to a friend. ‘I do so in order to live, for nothing has more resemblance to death than idleness.’”

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<i>c</i> 38. Minuet and Trio in E flat ..	Beethoven	3 0	<i>c</i> 98. Menuet du Carême ..	Dussek	3 0
<i>c</i> 39. Sonata in E ..	Paradies	4 0	<i>a</i> 99. Nocturne in F sharp (Op. 15, No. 2) ..	Chopin	3 0
<i>b</i> 40. Nocturne in E flat (Op. 9, No. 2) ..	Chopin	2 0	<i>b</i> 100. Menuetto in G (5th Partita) ..	Bach	3 0
<i>c</i> 41. Aria (4th Partita) ..	Bach	2 0	<i>b</i> 101. Menuetto in F sharp minor, from Sonata (Op. 6) ..	Mendelssohn	3 0
<i>b</i> 42. La galante, rondo (Op. 120) ..	Hummel	5 0	<i>b</i> 102. Romanza in F sharp (Op. 28) ..	Shumann	3 0
<i>b</i> 43. Rondo brillant in E flat (Op. 62) ..	Weber	4 0	<i>b</i> 103. Menuetto capriccioso, from Sonata in A flat (Op. 39) ..	Weber	4 0
<i>c</i> 44. Wiegenliedchen (Op. 124) ..	Shumann	2 6	<i>b</i> 104. Variations on a Russian air ..	Beethoven	5 0
<i>b</i> 45. Aria con variazioni in A (Op. 107, No. 3) ..	Hummel	4 0	<i>b</i> 105. Valse in D flat (Op. 64, No. 1) ..	Chopin	3 0
<i>b</i> 46. Octave study ..	Steibelt	3 0	<i>b</i> 106. Valse in C sharp minor (Op. 64, No. 2) ..	Chopin	3 0
<i>c</i> 47. Two minuets (1st Partita) ..	Bach	2 6	<i>b</i> 107. Novellette in F (Op. 21, No. 1) ..	Shumann	3 0
<i>a</i> 48. Polonaise in C (Op. 89) ..	Beethoven	4 0	<i>a</i> 108. Prelude and Fugue in E minor (Op. 35, No. 1) ..	Mendelssohn	4 0
<i>b</i> 49. Prelude and Fugue in D (Op. 35, No. 2) ..	Mendelssohn	4 0	<i>a</i> 109. Vivace con celerità (Studies, No. 3) ..	Cipriani Potter	3 0
<i>c</i> 50. Gigue in B flat (1st Partita) ..	Bach	3 0	<i>c</i> 110. Sonata in C ..	Scarlatti	3 0
<i>b</i> 51. Marche funèbre (from Sonata, Op. 35) ..	Chopin	3 0	<i>b</i> 111. Mai, lieber Mai ..	Scarlatti	3 0
<i>a</i> 52. Grand Polonaise in E flat ..	Weber	4 0	<i>b</i> 112. Prelude in D flat (Op. 28, No. 15) ..	Chopin	3 0
<i>c</i> 53. Tempo di ballo ..	Scarlatti	2 0	<i>c</i> 113. Canzonetta in G minor ..	Dussek	3 0
<i>c</i> 54. Rondo pastorale (from Sonata, Op. 24) ..	Dussek	4 0	<i>b</i> 114. Caprice in A minor (Op. 33, No. 1) ..	Mendelssohn	4 0
<i>b</i> 55. Arabesque (Op. 18) ..	Shumann	4 0	<i>b</i> 115. Romanza in F minor (Sonata, Op. 125) ..	Spohr	3 0
<i>b</i> 56. Six variations on an original theme in F (Op. 34) ..	Beethoven	4 0	<i>b</i> 116. Valse in A minor (Op. 34) ..	Chopin	3 0
<i>b</i> 57. Variations in F minor ..	Haydn	4 0	<i>b</i> 117. Fröhliche Zeit ..	Scarlatti	3 0
<i>b</i> 58. Grand valse in E flat (Op. 18) ..	Chopin	4 0	<i>b</i> 118. Allegro moderato in C (Studies, No. 1) ..	Steibelt	3 0
<i>b</i> 59. Impromptu in B flat (Op. 142, No. 3) ..	Schubert	4 0	<i>a</i> 119. Nocturne in D flat (Op. 27, No. 2) ..	Chopin	3 0
<i>a</i> 60. Polacca brillante in E (Op. 72) ..	Weber	4 0	<i>a</i> 120. Prelude and Fugue in F minor (Op. 35, No. 5) ..	Mendelssohn	4 0
<i>b</i> 61. Bagatelle in E flat (Op. 33, No. 1) ..	Beethoven	3 0			
<i>a</i> 62. Ilmoto continuo (from Sonata, Op. 24) ..	Weber	4 0			

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The Overture.

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Musical History.

How far ought a musician to be acquainted with musical history? It is certainly not so necessary as the knowledge of the principal works of the greatest masters, and there are quite enough musicians who are very deficient even in that respect. They can give their lessons during the week and play their services on Sunday without knowing, or caring to know, whether Beethoven wrote nineteen or twenty-nine symphonies; whether Bach wrote three church cantatas or three thousand; whether Schumann wrote the Overture to "Manfred," or Manfred wrote the overture to "Schumann." Yet a man cannot know anything *thoroughly*, said Goethe, unless he knows something of its history; and in this article there will be an attempt to apply that general rule to the study of music, and to show how ignorance of musical history sometimes has an important effect on various practical matters. The discovery that Du Fay died in 1474 instead of 1432, that Frescobaldi was born in 1583, that Cromwell issued a Commission to inquire into the state of music in England, and many such discoveries made in recent years, are of archaeological rather than artistic interest; but there are facts of an entirely different character, which should be known by young musicians who aspire to some day take a leading position. Of course they turn mainly on the interpretation of the great masterpieces, partly also on the history of forms.

Only students of musical history know how entirely the resources at the disposal of the great masters of the past differed from those of the present day. Handel and Bach never heard a large chorus in their lives, and the proportions of their performers were entirely different from those we are accustomed to hear. Both of them used everything and everybody they could possibly get. Handel treated the oboes, which in those days were powerful and harsh, as of equal importance with the violins, and

the numbers he used of each were about equal. Bach had a choir-school of fifty-five boys, out of which he had to provide a chorus and orchestra for three different churches every Sunday, with some little outside help. In a memorial he declared that a choir ought to have at least three voices to a part, while the orchestra should consist of from eighteen to twenty players. It is obvious that he calculated his effects for a performance utterly unlike a modern concert, with its hundreds of chorus-singers and tens of players. Handel had rather larger means at his disposal, and consequently adopted a simpler style than Bach, though his training had been much more scientific. We here touch upon an important question—viz., the necessity of a different style of composition for different means of expression—and a tempting subject it is; but, without pursuing it at present, we keep to the main point. The effect of a modern performance of Handel or Bach is altogether unlike what those masters intended. To take an extreme case, the entry of the trumpets and drums in the "Hailstone Chorus" and "The horse and his rider" is overwhelmingly grand when the chorus is small; it is less effective when there is a larger chorus; at the Handel Festivals it is quite insignificant, almost trivial. When there is a small chorus, the polyphony of a Bach motet can be distinctly heard. Again, the orchestras for which Haydn, Mozart, and even Beethoven wrote were quite unlike a modern orchestra. Haydn had less than twenty performers at his disposal, and all his symphonies, except the Twelve Grand (written in London), were contrived for this tiny force. Yet now when a Haydn symphony is played, the strings are quadrupled at least without the wind being increased at all. Anyone who has ever heard an orchestra, must know that Haydn's effects are entirely altered. The same is true of Mozart; nor are the symphonies even of Beethoven quite exactly reproduced at modern performances. Also, none of these masters, except Beethoven, ever conducted any of their works; they

always sat or stood at the harpsichord, and accompanied.

When a great master uses any form of composition, he is sure to use it well; and thenceforward it becomes *classical*. The symphony was not a classical form of composition until Haydn took it in hand. Symphonies were mostly written to be played during the dinners of the nobility; this was a custom handed down from mediæval times. A genius took up this neglected style, the very Cinderella of the art; it immediately became ennobled, and a fit bride for the mightiest prince in the realm of music. Some day a form, which to us seems quite unimportant, may in the same way become classical.

Occasional attempts have been made to treat modern English hymn-tunes as Bach treated the Lutheran chorales in his organ preludes; these attempts show a lack of historical knowledge, unless they are done as exercises pure and simple. Bach's many organ chorales had a distinct practical purpose, and were not composed because others had already composed some. It was the custom in his time to play a prelude before the chorale, in order that the orchestral instruments might be able to tune up without disturbing the congregation. Consequently, the people were familiar with the form, and it was the custom in Leipzig to have an unusually elaborate one at a particular point of the service. Bach accordingly composed many; and, since he was a genius, some of them are of imperishable beauty. His success in the form, as in every other he tried, is no reason why anybody should use the same form now, when it is no longer required anywhere. But without knowledge of the form, it is impossible to appreciate many of Bach's choruses, which are founded on the same principle. The first chorus of the "Matthew" Passion is a good example.

Without some historical knowledge it is impossible to properly edit classical works. Notation has not been always uniform. Handel's and Bach's notation of accidentals was quite unlike ours, and has occasioned mistakes in some editions of their works. They used the dot after a note with as little idea of its making the note half as long again as a modern British schoolgirl has. Sometimes they intended the dot to signify the lengthening of a note by a third, sometimes by a quarter, sometimes by three-quarters. Many an honest musician is conscientiously teaching his pupils to exactly

render some edition of the older masters, in complete ignorance that the edition expresses only the opinions of its particular editor, very likely quite unacquainted with musical history. Embellishments and cadenzas were formerly introduced at the taste of the performer; and slow airs were written as simply as possible for that very reason. There are doubtful points of notation even as late as Beethoven; it is questionable whether the syncopations in his pianoforte works (as in the first movement of the "Pastoral" Sonata, just before the repeat, and the *Scherzo* of the Third Sonata with cello) should be held down or struck again softly. In those days pedals were rare, the dampers being generally raised by a stop like that of an organ; consequently Beethoven at first wrote *senza sordini* and *con sordini* instead of Ped. These directions are still sometimes literally reprinted, and they have caused misapprehensions in the rendering of the Funeral March and "Moonlight" Sonatas.

Pianists should know the compass of the instrument at different periods; many passages had formerly to be modified, which now can be rendered as the composer intended. There is a good case in Beethoven's Third Sonata, where the broken octaves just before the repeat and at the end of the first movement had to be modified because the Vienna pianofortes did not go lower than F. Another case is in Schubert's Impromptu in A flat, where the signature changes to C major; the bass progression of the first three bars of this portion can only be accounted for by the old short compass. Still later, Chopin had to alter the figure of his first study, in bar twenty-five.

Comparatively few musicians, especially leading men whose time is much occupied, study such matters during their working years; the ideas of their student period still possess them. It is therefore all-important that some attention should be paid to musical history during the student period, so as to obtain correct ideas upon which to act afterwards should occasion require it, as it certainly will sometimes. It is not the dates of the births and deaths of great musicians that should be learnt, but a general knowledge of the succession of musical events; and, in particular, students of composition should know and apprehend the circumstances which called forth the masterpieces of the art. There is plenty of time for a student to do this, without its interfering with his study and his second study; "the day is long and the night also."

When four hours have been given to the principal study, and two to the second study, then only a quarter of the day has been spent.

H. D.

Passing Notes.

"I HAVE a reasonable good ear in music; let us have the tongs and the bones." So says Bully Bottom; and Bottom, like the poor, we have always with us. How many are there who "do love music so," and who yet can listen with equanimity and complacency to the nasal twang of the banjo, or the strident scream of the heart-breaking concertina! How many are there who, scoring their first (or even their dozenth) overture or symphony, fill up the list with a lot of useless instruments, merely because it is "modern" to have four horns, natural trumpets, slide trumpets, trombones, tuba, double-bassoon, big drum, and cymbals, and all the rest of it. It is precisely Nick Bottom's blunder over again, mistaking noise for music; and every superfluous instrument, if they could only see it, is simply "the tongs and the bones."

THE futility of the craving for fame, of which Marcus Aurelius and such men are so constantly speaking, receives amusing illustration in the story which is current just now about Madame Schumann. It appears that while she was on tour recently with her daughter, both were warmly congratulated by a certain Russian princess, who then turned to Fr. Schumann and innocently asked, "And was your father also musical?" We remember ourselves, with much amusement, to have heard a lady enquire with the air of a connoisseur, of an unfortunate musician who was obliged to keep his gravity, whether he had ever met with any of Mendellzun's works; but this new story, we think, bears the palm for its piquant naïveté.

WE trust there will be a good attendance on the 5th inst. to hear Mr. J. L. Southgate's lecture on the ancient Egyptian flutes which have been recently discovered at Fayoum. These flutes, it appears, are at least 3,000 years old, and as they give a scale almost identical with that of our tempered instruments, they throw a light on the ancestry of our art which will be intensely interesting to every historically-minded student, of whose kind we should like to see more.

SPEAKING of ancient instruments, we are surprised that hitherto no modern composer has made use of the proper one for ac-

companying a drinking song. Nebuchadnezzar the king had a better eye to propriety, and at the revels which he arranged in honour of the golden image by him set up, scored for voices, cornets, flutes, harps, psaltery, and—*suck-butt*. Nicolai should have thought of this in scoring Falstaff's music in "The Merry Wives of Windsor."

IT was interesting to see Gluck's "Orphée aux Enfers," which must have been an enormous stride in advance at the time it was produced, such is the simple directness of its appeal. Nevertheless it is of course not free from the vices of the time. We ourselves prefer a man to represent a man, just as we prefer women for Shakespear's heroines. *Orpheus* cannot even stand or walk like a man, which is rather hard on the poor fellow; we are persuaded also that the king of minstrels would not have indulged in the senseless exhibition of his vocal agility to which we were treated at the end of Act I., just when he has been told how to find *Eurydice* too. It is satisfactory to see that they have a holiday sometimes in the lower regions, when they can indulge in the delights of ballet-dancing. Perhaps it's a regular thing, a kind of sub-mundane Bank Holiday; for evidently all these shades are gathered together in that cavern for no other purpose than to enjoy a dance, and possibly to meet *Orpheus*; if so, it was really very thoughtful of the Stygian King to do such honour to his guest. Or perhaps the inventive power of His Sable Majesty is giving out in these latter days, and there are so many idle hands that his over-wrought brain cannot cope with the task of providing mischief for all. Some people will be startled to find ballet-dancing going on in the Elysian fields. For ourselves, if that is the best of the delights of the place, we should feel disposed to agree with Achilles: "Rather would I live above ground as the hireling of another, with a landless man who had no great livelihood, than bear sway among all the dead that be departed." Anything more essentially un-Greek than these Elysian fields as here represented, with the dresses and senseless attitudes of the dancers, it would be difficult to imagine. All the more wonderful is it that Gluck should have been able through his music to preserve something of the simple naturalness of the story, though its austere and spiritual significance is of course lost in the tissue of French and Italian Opera House absurdities in which it is enshrouded.

HERE is a question on which beginners in harmony might do well to consult their professors: How is it that in spite of all the text-books we are able in this OVERTURE to have ten or a dozen passing-notes in succession, with good effect? If any appear harsh or unsatisfactory to you, treat them properly—that is to say, pass quickly on to the next; don't skip away from them.

OUR lady students have an odd habit of speaking of the study of the pianoforte as "learning music," as distinguished from all other branches of the art. Apart from the fact that a mastery over the pianoforte is frequently sought and sometimes attained without the least existence or development of the musical faculty, the use of this expression suggests the obvious inference that singing and composition have no connection with music. This is not *always* the case. A re-entering student the other day, after some discussion as to her course of study, announced her decision to "give up music and go in for singing." The phrase struck us as being worthy of immortalization in the form of a Ballad, and we have accordingly handed it over to our bard, with what result will be seen in another column.

SOME time ago a discussion was raised—we believe by Sir John Lubbock—as to the best hundred books to furnish a small library with. Will any of our readers who feel themselves sufficiently acquainted with all kinds of music give us their opinion on a similar case in our art? Supposing it necessary to make a general holocaust, what would be the hundred musical compositions most worth preserving? We will make the concession of regarding the two parts of Bach's "Wohltemperirte Clavier" as one work, but the Sonatas, Quartets, &c., of Beethoven, even when published under one opus number, must be considered as separate works. Following the craze of the present day for prize competitions we will offer the stimulus of a reward to that one of our readers who shall send in what the editor considers the best list; but in order to preserve some little originality in the competition—for what is life worth without novelty?—we will refrain from specifying the nature of the prize or the date of the award.

BY-THE-BYE, we must remind our more recent subscribers that the next number of THE OVERTURE will not be published before

February, on account of the Christmas holidays. Those who neglect to read this paragraph are hereby warned not to write indignant letters to the editor demanding a January number, after the manner of certain careless readers last August and September.

THE appointment of M. Emile Sauret to the violin professorship rendered vacant by the death of M. Sainton is already pretty widely known, and, we doubt not, will cause much satisfaction to those who have at heart the preservation of the pure French style of violin playing, of which our late lamented friend was the most eminent exponent. The very close resemblance between M. Sauret's style and that of the late M. Sainton has been frequently remarked upon, and the pupils of the latter who come under the guidance of his successor will assuredly find much to rejoice at in this fact.

IN response to generally expressed desire we hope in our next number to commence a detailed history of the Royal Academy of Music from its foundation to the present time. Any old students or professors possessing documentary or other records of past events in the old house will much oblige by communicating with the editor.

ON Wednesday, the 26th ult., at St. Margaret's Church, Westminster, in presence of a large and fashionable wedding-party, Miss Mary Toulmin, one of our late students, was married to the Hon. Algernon W. G. Evans-Freke, eldest son of Lord Carberry. We beg to offer our best congratulations and wishes for the happiness of the bride.

MR. G. R. BETJEMANN'S Ballad, entitled "The Song of the Western Men," was given with great success by the Grosvenor Choral Society on the 21st ult., at the Grosvenor Hall, the composer conducting.

MR. ERNEST DELSART, better known to Academy students as Mr. Pelluet, gave a Concert last October at Leicester, the report of which reached us too late for publication in our last issue. Good taste was shown in the selection of works from the best known composers. Mr. Delsart was assisted by Mrs. Florence Bethell, Miss Jeannie Mills, and Mr. C. M. J. Edwards, vocalists, whose efforts were much appreciated, though the greatest success seems to have been achieved by Mr. Gerald Walenn, of whose capabilities as a violinist the public are fast becoming

aware, and before whom, we venture to prophesy, lies a great future. Mr. C. H. Allen Gill, on the violoncello, and Mr. Stanley Hawley at the piano contributed to the success of the Concert.

MISS ETHEL BARNARD gave a vocal and instrumental Concert at the Town Hall, Wandsworth, on the evening of the 25th ult., with an interesting and varied programme. Miss Helen Saunders, Mr. Maldwyn Humphreys, and Mr. Ben Grove, together with Miss Barnard, formed the vocal quartet, and sang part-songs by Hatton and West. Mrs. Turnbull Smith played piano-forte solos by Schumann, Grieg, and Henselt, while Bach's "Chaconne" and Wagner's "Preislied" were played by Mr. Arthur Hinton on the violin. Miss Kate Eadie officiated as accompanist.

MR. H. C. TONKING will give a short Organ Recital every Wednesday in Advent at 1.15 in St. Lawrence, Jewry, Gresham Street, by the Guildhall.

MISS EMLIE L. HAWKINS announces an evening Concert at Steinway Hall on the 5th inst., at eight p.m., under the patronage of the Principal.

MR. REGINALD STEGGALL gave an interesting Organ Recital at the Crystal Palace on the 8th ult.

Notes on Bach's Forty-eight Fugues.

By EBENEZER PROUT, B.A.

(Continued from page 103.)

No. 32.—*D sharp minor (E flat minor), C, 46 bars (4 voices).* The answer is *real*; there is a regular countersubject, which is only used in the first half of the fugue, and is not found after bar 23. The *codetta* (bars 5, 6), before the entry of the third voice, furnishes the material of the two episodes (bars 11 to 15, and 35 to 40). There is only one *stretto* beginning at bar 23. In the course of the fugue the subject is sometimes varied as to the character of its intervals. In the *Coda*, at bar 43, the subject and its inversion are introduced simultaneously.

No. 33.—*E major, C, 43 bars (4 voices).* The answer is *real*, with a regular countersubject, which later appears in a slightly modified form. The exposition (bars 1 to 7) is followed, after a short *codetta*, by a

counter-exposition (bars 9 to 12) in *stretto*. (Compare Fugue 31.) The first *episode* (bars 12 to 16) is made from the counter-subject, a fragment of which is treated by imitation in all the voices. The second (bars 23 to 26) consists of new material; while the third (bars 32 to 35) is formed from the subject inverted and diminished. At bar 26 the subject is used in diminution, and in *stretto* at half a bar's distance. The final *stretto* at bar 35 is also the closest; the treble here gives the answer (by contrary motion and diminution) against the close imitation of the subject and answer in the other voices. The countersubject does not accompany the entries of the subject in the middle part of the fugue (bars 16 to 21, and 26 to 32); but it appears again in the final entries, from bar 35.

No. 34.—*E minor, C, 86 bars (3 voices).* A fugue on a very long subject—the longest of the "Forty-eight." The answer is *real*; and there is a regular countersubject which accompanies only a part of the subject (bars 9 to 11). There are four episodes (bars 18 to 23, 35 to 41, 55 to 59, and 65 to 71), all of which are formed from bars 5 and 6 of the subject. The two pauses in the course of this fugue (bars 70 and 83) are unusual. There is no *stretto*, but in the *Coda* (bars 78 to 81) a dominant pedal is introduced.

No. 35.—*F major, C, 99 bars (3 voices).* A fugue presenting some novel features. Note first the comparatively few entries of the subject and the large proportion of episode. The answer is *tonal*, and there is no regular countersubject. The long *codetta* (bars 9 to 14) before the entry of the bass furnishes much material later for the episodes. After the exposition there is an additional entry of the answer in the bass (bar 21). This is here contrary to the rule given in the textbooks that two consecutive entries of the subject should not be in the same voice. The three episodes (bars 25 to 52—unusually long—56 to 66, and 70 to 85) should be carefully analysed. On its last entry, the subject is extended by sequential treatment of its first section (bars 89 to 93). An important feature of this fugue is its two pedal points (bars 61 to 65, and 76 to 82). At first sight it looks as if a tonic pedal preceded a dominant; but on examination it will be seen that the former is not a tonic pedal in F, but a dominant pedal in B flat.

No. 36.—*F minor, C, 85 bars (3 voices).* A charming little fugue of very simple construction. The answer is *tonal*, and there

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is no countersubject. There are four episodes (bars 15 to 24, 32 to 40, 44 to 50, and 54 to 71), all of which are founded on the subject. A partial *stretto* appears at bar 75, but it is not developed. The *Coda*, from bar 78, is mostly a new variation of the second episode (bars 32 to 40).

No. 37.—*F sharp major*, **C**, 84 bars (3 voices). It is unusual for a fugue subject to commence, as here, on the leading note. The answer is *real*, with a regular countersubject. There is a counter-exposition, beginning at bar 32. The episodes in this fugue deserve attention. The first (bars 12 to 20) is founded on a variation of the quaver figure in bars 2 and 3 of the subject, with new counterpoint; the second (bars 24 to 32) is a free canonic imitation between treble and alto of a sequence made from the first notes of the countersubject, and accompanied by quavers in the bass; the third (bars 44 to 52) is a transposition of the first episode, with inversion of the two upper voices; while the fourth (bars 56 to 64) is a similar transposition and inversion of the second. It is curious that all the episodes are of exactly the same length—8 bars. The fugue contains no *stretto*.

No. 38.—*F sharp minor*, **C**, 70 bars (3 voices). An exceptionally fine fugue, of rather unusual form. The answer is *tonal*; there is no regular countersubject, but two themes introduced in the episodes are subsequently combined with the subject, somewhat as in the fugue No. 4. The first episode (bars 11 to 14) is formed from the first notes of the subject and answer, treated by imitation, direct and inverted. In the second episode (bars 20 to 28) a new theme is announced in the bass, and closely imitated in the other voices. This theme is used as a counterpoint above and below the subject when it next enters, at bars 28 and 34. The subject of the third episode (bars 37 to 51) is announced in the alto of bar 36, and imitated in all the voices. At bar 51 the fugue subject is accompanied by this new theme, and on its next appearance (bar 56) by the themes of both the second and third episodes. The fourth and fifth episodes (bars 57 to 60, and 63 to 66) show fresh treatment of the semiquaver figure, with new counterpoint. The last two entries of the subject (at bars 60 and 66) are accompanied, like that at bar 56, by both the episodical themes. I should have been disposed to call these two themes countersubjects (as in fugue 4) had they accompanied the subject more frequently. As it is, I am not at all sure

that they should not be so considered. In any case, as a fine specimen of triple counterpoint, this fugue may compare with Nos. 4 and 21. There is a counter-exposition beginning at bar 14. The fugue contains no *stretto*.

No. 39.—*G major*, **C**, 72 bars (3 voices). A simple fugue, requiring few remarks. The answer is *tonal*; there is no regular countersubject, though the same counterpoint accompanies several of the entries (bars 17 to 20, 35 to 37, and 42 to 44). The two episodes (bars 23 to 33, and 45 to 65) are both made from the first notes of the subject. A peculiarity of this fugue is the extensive compass of the upper voice, which from bars 60 to 63 goes down nearly to the lowest note of the bass. The flow of the parts shows clearly that it is the upper voice that descends here.

No. 40.—*G minor*, **C**, 84 bars (4 voices). One of the finest fugues of the whole collection, containing double counterpoint in the tenth and twelfth, as well as in the octave. The answer is *tonal*, with a regular countersubject. In the exposition (bars 1-17), the countersubject is treated, as usual, by inversion in the octave. At bar 28 it is inverted in the twelfth, and at bars 32 and 36 in the tenth. The subject appearing in two voices, in thirds at bar 45, and in sixths at bar 51, the countersubject gives simultaneous counterpoint in the octave with one voice, and in the tenth with the other. At bar 59 the subject and countersubject are each in two voices. Here, therefore, we have at the same time double counterpoint in the octave (alto and tenor), in the tenth (treble and tenor, and alto and bass), and in the twelfth (treble and bass). A similar combination is found at bar 69, with a different distribution of the parts. At bar 67 is an incomplete entry of subject and countersubject—the latter at the twelfth. Both subject and countersubject are frequently varied at the end. The subject on its last entry (bar 79) is considerably altered. There is no *stretto*. The five episodes (bars 17 to 20, 24 to 28, 40 to 45, 55 to 59, and 63 to 67) are all founded on material suggested by the countersubject.

(To be continued.)

“LET no man who is anything above his fellows claim, as of right, to be valued or understood; the vulgar great are comprehended and adored because they are in reality on the same moral plane with those who admire; but he who deserves the higher reverence must himself convert the worshipper.”—R. M. MILNES.

"Thoughts and Reflections,"

ORIGINAL, BUT NOT THEREFORE NEW, BY

T. A. M.

III.

STRANGE INDEED it seems at first sight, that with all the legions of Instrumentalists and Tone-writers we have around us, there yet are but so few *really great* artists and composers.

And yet it is not strange, when we look into the matter. For to become a Rubinstein, a Sarasate, a Bach, or a Beethoven, many almost diametrically opposite faculties and talents must be united in one person. First of all, great musical perceptiveness and inventiveness are required—yes, also the performer must possess inventive power; and combined with these, there must be the talent for (or habit of) prolonged attention and exertion, and a constitution capable of bearing the hard work, and also circumstances that will allow of its being profitably employed.

But then, here to start with is an initial difficulty; for the really artistic temperament is just the very last to have as a concomitant the power of perseverance. High imaginative power, impulsiveness and sensitiveness—all that which constitutes the "born artist"—are naturally in direct antagonism to persistent, plodding, and continuous application; to the almost painfully laborious work of acquiring the *sight* by which to view and polish each little detail with loving care—in a word, that which constitutes "good workmanship." It is only with a supreme struggle that the really gifted can force upon themselves the to them most unpalatable habits of PATIENCE, restraint, and perseverance.

But, all the same, is it impossible that a really great composer or performer can be developed, unless these two opposite characters are found combined in one individual.

Hence, the appalling number of superb executants, possessing not one spark of music in their frame; and, on the other hand, the numbers of highly endowed musical "talents" with but execrable technical acquirements. Hence, the innumerable army of hopeless and useless composers—excellent writers and scholars indeed, but without inspiration and ideas—and then the not unfrequent, and even more pitiful, sight of an inventive and imaginative genius who

has not so much as surmounted the very first steps in the *technique* of his art.

For probably these reasons is it also that the artistically endowed are but so rarely successful as ARTISTS IN LIVING. Their natural, but unhappy, impatience towards all restraint and control (caused no doubt by sheer exuberance of feeling) making the acquirement of a strong character—and consequent contentedness—almost a hopeless matter for them.

And yet all men have the power (in a smaller or greater degree) of influencing, counteracting, or helping the development of their inborn tendencies, if only they will but try.

For indeed, what a sad waste of splendid energies is there every day, and but just for want of a little reasoning and real thinking!

COMPLETE CONCENTRATION it is that should be striven for. This *is* education.

Absolute command over each finger, both with regard to time and tone, this means perfect execution.

EVERY WRONG NOTE is but proof of want of forethought!

TECHNIQUE must *always* be attended to. Each finger must consciously be *prepared* for every note in every bar that is ever *practised*. Otherwise it is not practice at all. Incredible is it, the amount of time that is practically wasted—so far as the acquirement and retention of finger dexterity is concerned—through non-observance of this rule!

GOOD TASTE depends on *two* things—appreciation of the beautiful *and* perception of the UGLY.

With some, apprehension of the latter kind would seem almost absent!

STAMMERING and STUTTERING would not be countenanced for a moment in a reading-class. Yet how often do we hear this thing going on unchecked in the practice-room, and even in the presence of the music teacher!

As if the playing of the correct note *after* a miss-fire were in any sense a "correction"!

The very chiefest condition under which music exists—its effects being produced by successive and evanescent impressions—is here lost sight of. Even in the drawing class it is considered to show "bad form" to use the rubber over-much—yet here the

right lines *do* eventually replace the wrong ones; because here the phenomena of contrast are all permanently present at one moment of time. But not so in the sister art. For the only *erasure* of a wrongly-sounded note consists in the re-performance of the entire passage, with substitution of the correct for the previously incorrect succession of sounds.

THE real ARTIST, for the most part, sees and produces his effects instinctively.

The real TEACHER observes, and notes what the artist does, but remains not satisfied until he has discovered the how, the why, and wherefore; the way and means. Thus is he then in a position to help others—even those very artists.

THE cry as to "WANT OF FORM," when a new work in a new music-manner is in question, again and again crops up, in spite of the every-day teachings of music-history.

As if it were any more possible to perceive and appreciate with the music-sense what *actually is* *formless*, than with the eye what really is shapeless!

That *some* musicians, and others, musically gifted, *ARE* able to accept *as music* a work—however new and unusual it may happen to be—is not this incontrovertible fact evidence by itself, that the work *does* possess shape of some sort? Though, may be, of a kind not as yet become conventional, nor rococco?

THE STUDY OF HARMONY by vocalists or instrumentalists becomes sheer useless waste of energy, unless APPLIED to music.

Without a *real* knowledge of "harmony"—not mere exercise writing, but the power of recognising the various harmonic combinations as separate entities, and knowing their conventional progressions—without this knowledge, music indeed remains unclear. It is the same difference between spelling out a piece note for note, and perceiving the harmonic progressions with great readiness, as between spelling out every letter of a page of letter-press, and seeing the complete words at a glance. A like difference exists between the human power of having words or signs at command for each complete but heterogeneous set of impressions, and being compelled, as the lower animals apparently are, to take in and think over again each single impression of the senses, without (or almost nearly without) the power of recalling under one representative idea—or sign—that multitude of experiences and

thoughts which go towards making up even one single "generality."

ONE of our students, criticising a new player the other day, made rather a neat distinction: she remarked that the performer was perhaps MORE ARTISTIC THAN MUSICAL—"he seemed to think rather of what *should be*, than to *feel* the music." Yes, it is to be feared that artists do often, indeed, lose the real subtle sense and essence of the music, just by forcing their brains to consider only its *performance*, instead of allowing their hearts to lead them to a vivid conception of its emotional possibilities.

Academy Ballads—VII.

THE SONG OF THE SINGER.

(See page 116.)

FOR twelve or more years, since the time I was seven,
I've practised my fiddle from nine till eleven;
I've sawed and I've scraped, I have fingered and bowed
Through all Kreutzer, Fiorillo, Viotti, and Rode.

But life is so short and I find my youth winging,
I'll give up my music and go in for singing.

I slave at piano, as I am a sinner,
From half-past eleven until early dinner;
Then, if I've no shopping, till five o'clock tea
I do scales and arpeggios in every key.

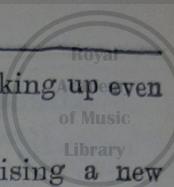
Fresh hope in my desperate bosom is springing,
I'll give up all music and go in for singing.

What evenings I've spent over Goss and Macfarren,
Amid the wild deserts of harmony barren!
I've learnt all the rules, even part understood;
But I can't see they've done me an atom of good.

What use to society counterpoint bringing?
Enough of this music! I'll go in for singing.

O glorious singing, of arts the divinest!
The amateur's every want thou combinest.
Nor brains nor hard labour need hinder our choice,

The only requirement is plenty of voice.
To this resolution henceforward I'm clinging:
Learn music who will—I shall go in for singing.



Looking Back.

(Continued from page 100.)

At the Public Rehearsal in May, 1874, we did Bennett's "Woman of Samaria" and, amongst other things, Maurer's Concertante Quartet for four violins was played by Mdlle. Vaillant, Mdlle. de Nolte, Mr. Reed, and Mr. Szczepanowski. Two very pretty part-songs by Mr. Walter Macfarren were produced about this time, and we remember vividly our feeble array of tenors and basses—or gentlemen who figured as such—vainly shouting against our gorgeous sopranos and contraltos. You must know that in those days the present concert-room had not been built, and we practised in a kind of long double drawing-room on the same site. The orchestra was placed in the same position as now, and the ladies of the choir sat on rows of rout seats behind the Conductor, in the auditorium, as it were. Two rout seats were placed on each side of the Conductor for the gentlemen singers, who found here ample room, and sat exposed to a terrible fire of feminine critical glances. Many a time have we seen those seats empty, save of three gentlemen, none of whom even studied singing, being, in fact, pianists.

About this time (October, 1874) the Academy was startled by two novelties which did not find favour. Two youthful pupils of Mr. Holmes, Miss Isabel Thurgood and Miss Banks, played one afternoon two new Pianoforte Concertos, Grieg in A minor and Raff in C minor. I cannot say that our orchestra distinguished itself, but the dreadful modern composers were credited with the somewhat chaotic result. They were nice players, too, those little curly-headed things—especially the one (we won't say which) whom we called the Harmonious Blacksmith because of her amazing muscle. One solitary novelty in the Chamber Concerts of this year was Liszt's song "Lorelei," sung by Miss Jessie Jones. We remember Miss Curtis playing the important piano part very well. The next interesting thing is the Concert of December 10, advertised as being "The very last Concert in the Queen's Concert Rooms, Hanover Square," and a capital one it was. Besides Macfarren's spirited Cantata "Christmas" (Joseph Ridgway, dost thou remember our wild attempts to play the cymbals?), Fitton played Schumann's Concertstücke and Miss Conolly Liszt's arrangement of Bach's G minor Organ Fugue — daring novelties, both. Mary Davies, too, sang the

"Erl-King" again, which was a pure joy to hear. And there was even a student's composition performed, that very pretty movement of an Orchestral Suite (we never heard the others) by Arthur Jackson, beginning—

Allegretto.

Cl.

We didn't write much in those days (Mrs. Marshall had only just put the *Finale* to her B minor Symphony), but some of it was very good stuff.

The next Concert recalls painful memories. The Principal, Sir Sterndale Bennett, died, as you all know, on February 1, 1875, so our Chamber Concert of March 11 consisted entirely of his works, all our best pianists and singers being put forward to do honour to his memory. Among many others Miss Evans and Miss Boxell divided the "Maid of Orleans" Sonata between them, Miss Curtis played the "Three Sketches," and Miss Mary Davies sang "Dawn, gentle flower!" and there is only one singer (and that a fellow student) who can surpass her in that exquisite little song. The next (extra) Orchestral Concert was also all Sterndale Bennett, including portions of the two best known Concertos, played by Miss Sheehan and Mr. Bampfylde; the Symphony in G minor, and "The Woman of Samaria," which we had done last year. We also all assisted in another memorial performance of it by the Philharmonic Society shortly afterwards, so we got to know the work. Personally, we would undertake to sing the bass or tenor chorus parts without book at this distance of time. For we used to rehearse very solidly in those days.

In the Concert of April 15 we first find the name of Brahms; Tom Silver played the variations on a theme by Handel—some of them, at least. We had again the pretty "Songs in a Cornfield"; not so brilliant a performance as the first, but very good—and Miss Thurgood played Bach's Toccata and Fugue in D minor, which, not being

announced as "transcribed by Tausig," was accepted in all faith. At the Easter Public Rehearsal we did Sullivan's "Prodigal Son," but not very well. Here, too, was the first public performance in England of Grieg's Concerto, played by Lindsay Deas, a promising young Scotchman, whose untimely death should be a warning to students not to carry thrift and studiousness too far. Yes, even this caution is needed sometimes.

July 1 gave us an interesting Cello Sonata by Miss Prescott in a commonplace Concert, but on July 21 was the Annual Concert, particularly interesting to the present writer as it was the last in which he took part as a student. We had had the first competition for the Lucas medal, which was for the first movement of a Symphony. Four of us competed and the four works were carefully rehearsed for a week or two and then played before the judges—the Principal and (Sir) Arthur Sullivan. The judges then read the scores, consulted, and had the works played a second time, so that they were now thoroughly conversant with the works. A better managed contest there could not be; it was on a Tuesday afternoon, too, before all the students and many professors. Arthur Jackson was declared the successful composer, and few disagreed with the verdict. Jackson had a remarkably graceful style, somewhat akin to Sterndale Bennett's. He was too young a composer, perhaps, to show much originality, but we envied his fluent pen. Eaton Fanning's Symphony was next best, and we remember it best of the four; it was in C minor, with a good use of the horns in the second subject. Arthur Sullivan gave us each a private word of advice and encouragement, a drop of wisdom from a brain that was even then far before any of his contemporaries.

Well, the performance of the successful Symphony was the chief feature of the summer Concert; there were some twenty other numbers, including Weber's *Concertstück* (Bampfylde) and four single movements of Concertos, the vocal items being short, except the opening number of "Athalie" to finish up with. It was fortunate our prize lists then were not as long as they are now, for we used to do the whole business in one day. For instance, there were only twenty-four bronze medals awarded on this occasion, and some of the recipients were Oliveria L. Prescott (the only harmony medal), A. E. Bolingbroke, A. Butterworth, Marie Duval, Emma Reimar, Marian Williams, M. J. Williams, and Moses ap Herbert, singing;

Isabel Thurgood, Arthur Jackson, F. Corder, T. Matthay, and Lindsay Deas, piano; Henry Rose, organ; and Frances Thomas, clarinet. But then there was a long list of students "highly commended."

During the next year, 1875-6, the composers seem to have exerted themselves somewhat more. Miss Prescott produced several songs, besides an Overture, "Tithonus"; Jackson had a sacred Cantata and a Caprice for piano and orchestra done; Ridgway also a Caprice for ditto; W. Little an Overture; and there were part-songs by R. B. Addison, Frances Thomas, and others. Among the new students are James Sauvage and Myles Foster, but few others known to fame. The prize list of 1876 does not contain so many familiar names as that of the year before; again there is but one harmony medal, gained by Eaton Fanning. We see the name of little Henry Cockram, who was drowned in the "Princess Alice" disaster. The present writer, during the short period of his sub-professorship, had the curious experience of giving his first lessons to this singularly talented boy—virgin soil on both sides.

And here ends our review of old Academy days. If we are asked whether there was more talent in the place at one period than another we should say that students are much the same in all epochs; the number of our students now is much more than double what it was twenty years ago, so there should be more conspicuous talent, but the standard—especially in instrumental music—is now far higher than formerly and the competition keener. In the light of after years it seems to us that there was, in 1874, an unusual array of female singers; but who can tell if fifteen years hence we shall not look back with equal pride upon the thirty-seven bronze medalists of 1890, or on some of them, at least! It certainly seems to us that when the school was a comparatively small one the students were, as a body, more earnest; but this may not be really the case. The proportion of the light-minded in the human race is a pretty constant one—about ninety per cent., we believe, and birds of a feather flock together; so the faithful few fled from the foolish frivellers. But did the faithful, &c. . . .? If the faithful, &c. . . . who were the foolish frivellers the faithful few fled from?

A MAN of genius is simply an individual who was born to work and suffer in order to benefit mankind.—*The Etude*.

Music in the East.

(Freely translated from the French
of Hector Berlioz.)

I HEARD in Russia last winter a good story of a concert-singer and her husband, who, after having "starred" in Moscow and St. Petersburg without success, worried some powerful patron into giving them an introduction to the Sultan of Turkey. They would do Constantinople, no less. Liszt himself had not ventured upon such an enterprise. But Russia was too cold for them, and this was a sufficient reason for tempting fortune under skies whose geniality was proverbial, and for seeing whether perchance the Turks might not turn out to be that "musical people" which we vainly seek everywhere. Well, our couple, excellently recommended, set off; the husband, laden with jewels and frankincense, like the Magi of old, following the "star" that led him eastwards. They arrived at Pera, their letters took due effect; the seraglio was opened to them. Madame was to be admitted to sing ballads to the head of the Sublime Porte, the Commander of the Faithful. Is it worth while being a Sultan if one is to be exposed to such inflictions? A Concert is allowed to be held at court; four black slaves bring in a pianoforte, a white slave—the husband—carries the wraps and portfolio of the *prima donna*. The honest Sultan, without any idea of what nature of entertainment this is going to be, squats on a pile of cushions, surrounded by his janissaries and with his first dragoman near at hand. His *chibouque* lighted, he emits a stream of fragrant smoke; the lady comes forward and commences one of those sweet ballads, of which the present age alone possesses the secret and no living creature the meaning:—

"Just for the old sake's sake,
Just for the thoughts of yore,
Darling, oh say, that ere yesterday
We shall have loved no more?"

"Just for the cold world's sake
(Dear, do you mind it well?)
Sing we again the sweet refrain
'Heart of my heart, farewell.'"

Here the placid Sultan makes a sign to the dragoman, and remarks, with that Spartan brevity for which the Turkish language is famous (*vide* Molière in the "Bourgeois Gentilhomme")—"Naoum!" Mesrour translates: "Sir, his majesty requests me to inform you that madame will much oblige him leaving off at once." "But she has only

just begun—it would be too mortifying. During this colloquy the unconscious singer continues to roll her eyes and wail out the second verse:—

"Just for the lucre's sake
Breathe out the words of bliss;
Passion alloyed with sentiment cloyed;
Something about a kiss . . ."

A fresh sign from the Sultan, who strokes his beard nervously and throws over his shoulder at the dragoman this word—"Zig!" The chief of the eunuchs says to the husband, while the lady still continues her wailing: "Sir, the Sultan orders me to inform you that if madame does not leave off instantly he will have her thrown into the Bosphorus."

The trembling husband hesitates no longer, but claps his hand over the yawning gulf whence is issuing the sweet refrain

"Heart of my heart, farewell!"

Awful silence, only interrupted by the sound of the drops of cold perspiration which pour from the husband's forehead on to the keys of the despised piano. The Sultan rests motionless, our two travellers are afraid to retire, when this new word—"Boulack!" escapes from the imperial lips, accompanied by a cloud of tobacco smoke. The interpreter: "Sir, his sublime Highness desires me to inform you that he would like to see you dance."—"Dance! what, I?"—"You, yourself, sir."—"But I am no dancer; I am not any kind of performer; I only accompany my wife and carry her things, and indeed I—" "Zig, Boulack!" interrupts the Sultan quietly, but emitting a menacing thundercloud of smoke. The officer translates rapidly: "Sir, the Commander of the Faithful wishes me to inform you that unless you dance instantly he will have you thrown . . ." There is no more expostulation; the poor wretch proceeds to execute a series of uncouth gambols, only too thankful when the Sultan, caressing his beard, calls out once more in honeyed accents: "Naoum be Boulack, Zig!" which Mesrour interprets: "Sir, that will do. The vicegerent of Heaven begs me to inform you that you and madame are now to retire and depart from the city by to-morrow morning at latest, and if ever you return to Constantinople he will have you both thrown into the Bosphorus!"

Sublime Sultan! Admirable critic! Ah, why have we no Bosphorus in London?

BEFORE the artist can hope to harvest *sweet* fruits, he must pass many a day of *bitter* experience.—*Moritz Hauptmann*.

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A Great Art-Work.

OUR reviews, both major and minor, are this month ruthlessly cut out, in order that we may give all the space demanded by so noble a theme to the consideration of a composition which the daily press has declared to be a true inspiration and a work of genius. It must have a heading all to itself, and we must approach it with reverence. For surely a piece of music, however small, which can turn the evening's entertainment in which it is first introduced from dire failure to overwhelming success—which can be pirated by half-a-dozen publishers in one week—which can be the subject of a lawsuit—which can be hawked in the streets for a penny—surely this must be an Art-work. What is an Art-work, by-the-way? Is it that which satisfies the contemporary artists, critics, or public? The composition in question has won the enthusiastic encomiums of the last two of these classes, and we will admit that a unanimous favourable verdict of artists is hardly a thing to hope for at the best of times. It seems that the prophecies of the best musical authorities are here fulfilled, that the effete and nerveless followers of Brahms and Schumann have been at last extinguished by the new light, the composer who has gone back, like Bach and Beethoven, to the true fount of all musical inspiration, the Folk Song. From thence, and from thence only, is destined to arise the new edifice of art which shall stand as a beacon-light for the new generation of composers. You say that a beacon is a thing to be shunned, not sought by navigators? We pass by the envious sneer, and, in answer, merely lift the veil from the object which has compelled the homage of our betters, and therefore has a right to bid us bend the knee. Sing, oh muse! and make audible from Parnassus to Olympus the thrilling words and strains of "**The Bogie Man.**"

Is there not a magic in the very title? Can you wonder that a song on such a subject should constrain the rapturous adoration of thousands of all classes? What though the various editions (there are now six, and new ones are in active preparation) have entirely different words and entirely different music? As in Joe Miller's ancient jest of the pocket-knife, it still remains the same song, the immortal "**Bogie Man.**" What though the original is a shameless robbery of an old Irish tune, and the imitations are even more impudent robberies of

tunes in similar rhythm! Is it not thus that all great national Art-works, from "**Home, sweet home!**" downwards, have arisen? What though the words are of an imbecility which not even those of the imitation can surpass! Are not the words of every truly popular song, from "**Slap, bang!**" onwards, absolutely and wholly inane? Yet stay—one of our leading critics, in the course of a column and a half of wild praise of this work, quotes a verse in proof of the justice of his words. He says: "the weird refrain has exquisite pathos and imagination"; we can but bow to his superior critical ability and reproduce his quotation that our readers may judge for themselves:—

"Hush! hush! hush! here comes the Bogie Man.

So hide your heads beneath the clothes—he'll take you if he can.

Hush! hush! hush! and all the children ran.
So hush-a-bye, my babies dear—here comes the Bogie Man."

The captious may cavil at the weird grammar of the third line, but it is evidently intended to convey an impression of the singer being too frightened to find a better rhyme. It might also seem as if the second, third, and fourth lines were but weak expansions of the first; but this is doubtless the new way of "working out" the subject which is destined to be the basis of the Art-work of the future. The soft chorus is a stock effect in music-hall songs—see Mr. Walter Besant's charming description of it in "**Ready-Money Mortiboy**"—and is *de rigueur* in a Christy Minstrel sentimental song; but this only proves the hold it has on the affections of the people, and the absolute necessity of making it a concomitant of the Art-work of the future. For ourselves, we confess it with humiliation, we cannot go in for these new-fangled liberal ideas so heartily as we could wish. We may be old-fogeyish, but Bach and Beethoven are—except when we are in a *very* critical state—quite good enough for us, and even as our ancestors protested against the unmelodiousness and bad harmony of Mozart in writing "**Don Giovanni**," so do we refuse to follow the car of democratic progress when the Juggernaut which rides in it bears the form of "**The Bogie Man.**"

The letter R.

THE last number of THE OVERTURE, in a Review of the "Proceedings of the Musical Association," says: "It would be well if singers and elocutionists strictly regarded the excellent rules Mr. Penna gave concerning the pronunciation or

omission of the letter *r*." I have referred to the rules given by Mr. Penna, and in the interest of the students of the "Royal Academy of Music" shall attempt to show that they are absolutely bad. One of the weak points of singing in these days is the indistinctness of enunciation; it is occasionally almost impossible to discover what language the vocalist is endeavouring to bring to a hearing. It must always be borne in mind that words in singing require even more finish than in speaking. Calmet, in his "Dissertation on the music of the Hebrews," says: "The first and chief care of the ancients was, that not so much as one word of all that was sung should be lost." If we aim at this high standard, we shall find it necessary to be more precise with certain syllables in singing than we should in speaking; therefore, rules which may be efficient for elocution will not suffice for vocalism. This, perhaps, at first blush will be thought an extravagant notion; but is there not a sort of parallel in the French language where a vowel, which is not heard in speech, requires to be sounded to a certain extent in singing? Let us take Mr. Penna's rules:—

"When 'r' follows another consonant it should make itself heard; whenever it precedes another consonant it should be silent." "When it ends a word or when it terminates a word with the vowel 'e' it should be silent." "When it ends a syllable, if the next syllable begin with a consonant it should be silent; but if this second begin with a vowel it should be rolled. If it terminate a word immediately followed by another word beginning with a vowel let it be heard; but if there be the slightest pause, for effect or grammar's sake, let it be silent. Also if in a word of two syllables both syllables end in 'r' and a vowel begin the next word, the 'r' at the end of the first word should not be sounded."

By observing the above rules the following specimens of English will be obtained:—

"O'er lofty hills"	Aw lofty hills.
"Are these things so"	Ah! these things so.
"Get up and bar the door,"	Get up and baa the daw.
"Man of God, are there any"	Man of God, ah! there any.
"It penetrates the core,"	It penetrates the caw.
"Laud ye the name of the Lord"	Laud ye the name of the laud.
"As God the Lord before whom I stand"	As God the laud befaul whom I stand.
"Folk-lore"	Folk-law.
"Quoth the raven never more"	Quoth the raven never maw.
"Eat no more"	Eat no maw.
"The poor person's poor dog"	The paw person's paw dog.
"The lost chord"	The lost caw'd.
"Hear the bellows roar"	Hear the bellows raw.
"Like chaff from the threshing floor"	Like chaff from the threshing flaw.
"Hold the mirror up to nature"	Hold the miraw up to nature.
"I heard it float farther and farther"	I heard it float father and father.
"Farther" (standing alone)	Fa-the.

I could continue *ad infinitum*, but these instances will suffice; the truth is, in singing, the *r* should

always be sounded, not, however, always with the same amount of strength. The consonant *r* is produced by vibrations or movements of the tip of the tongue; a singer should be able to sound an *r* with few vibrations—two or three, if the consonant require to be gentle, and with many vibrations if the consonant need strength and force. The letter *r* is difficult for some vocalists, but assiduous practice should make it easy to vibrate the tip of the tongue, even for a bar or more, as is sometimes required, for instance, in a popular German part-song, where the vocal accompaniment imitates the roll of the drum. Experience teaches the usefulness of the practice of the linguals *t*, *d*, in endeavouring to acquire facility in sounding the much neglected consonant, nick-named by the Romans *Littera Canina*. A cultivated taste and refined ear will guide the singer in the application of his technical skill when acquired; especially if he bear in mind Shakespeare's words, "Your gentleness shall force, more than your force move us to gentleness."

W. H. CUMMINGS.

Fortnightly Concerts.

PROGRAMME OF THE 1ST ULT.

FANTASIA AND FUGUE in C minor	Johann Sebastian Bach.
Mr. R. H. MACDONALD (Henry Smart Scholar).	
SONG, "Entreat me not to leave thee"	Charles Gounod.
Miss ADA ROTHNEY.	
(Accompanist, Mr. REGINALD STEGGALL.)	
"PAPILLONS," Pianoforte	... Robert Schumann.
Miss GERTRUDE BYFORD.	
BERCEUSE AND MAZURKA in D minor (MS.),	
Violin Val Marriott (Student).	
Mr. VAL MARRIOTT.	
(Accompanist, Miss EMLIE HAWKINS.)	
FANTASIA in C, Op. 15, Pianoforte	Franz Schubert.
Miss HELEN OGILVIE.	
SONG, "Thoughts at sunrise"	Frederick Hymen Cowen.
Miss EDITH BRADSHAW.	
(Accompanist, Mr. REGINALD STEGGALL.)	
RECITATION, Scene from "The School for Scandal"	... ... R. B. Sheridan.
Lady Teazle, Miss CULLUM.	
Sir Peter Teazle, Mr. WALKER.	
SONG, "Good night"	... ... Anton Rubinstein.
Miss MIGNON SPENCER.	
(Accompanist, Mr. REGINALD STEGGALL.)	
SONATA QUASI UNA FANTASIA in E flat,	
Op. 27, No. 1, Pianoforte	Ludwig van Beethoven.
Andante.	
Allegro molto e vivace.	
Adagio con espressione.	
Allegro vivace.	
Mr. ALBERT J. CROSS.	
CHACONNE, Violin	... Johann Sebastian Bach.
Mr. ARTHUR HINTON.	
ALLEGRO, Op. 8, Pianoforte	Robert Schumann.
Miss MARGARET MOSS.	

SONG, "The Young Nun" ... *Franz Schubert.*
Miss KATE SAVILE HUGHES.
(Accompanist, Mr. REGINALD STEGGALL.)

ADAGIO { Sonata in A, } *Luigi Boccherini.*
ALLEGRO { Violoncello } Mr. B. P. PARKER.
(Accompanist, Mr. ARTHUR AYRES.)

PROGRAMME OF THE 15TH ULT.

TOCCATA AND FUGUE in D minor, Organ *Johann Sebastian Bach.*
Mr. WILLIAM A. GARDNER.

ARIA, "Per Pieta" (Extract from Scena
"Ah Perfido") ... *Ludwig van Beethoven.*
Miss DORA MATTHAY.*
(Accompanist, Miss MAUDE RIHLL.)

STUDY in G flat, No. 6, Harp ... *John Thomas.*
Miss GWENLLIAN WILLIAMS.

PRELUDE AND FUGUE (Suite, in E minor,
Op. 72), Pianoforte ... *Joseph Joachim Raff.*
Miss MARGARET GODFREY.

SONG, "God shall wipe away all tears"
Arthur Sullivan.
Miss ANTOINETTE SHELDON.

(Accompanist, Mr. REGINALD STEGGALL.)

ANDANTE AND RONDO CAPRICCIOSO, Op. 14,
Pianoforte ... *Felix Mendelssohn Bartholdy.*
Miss ZIVYÉ COHEN.

RECITATION, "Jessie Cameron" *Christina Rosetti.*
Miss LISA MARLES-THOMAS.

SCHERZO À CAPRICCIO, Pianoforte
Felix Mendelssohn Bartholdy.
Miss JESSIE MEADOWS.

ROMANCE, Op. 26, Violin *Johan Severin Svendsen.*
Miss MARIE MOTTO.

PRELUDE AND FUGUE (Alla Tarantella),
Pianoforte ... *Johann Sebastian Bach.*
Miss MAUDE GOSLIN.

ARIETTA, "Comes a gallant youth" ("Der
Freischütz") ... *Carl Maria von Weber.*
Miss MARGARET EDEN-SMITH.

(Accompanist, Mr. REGINALD STEGGALL.)

a NOCTURNE, Op. 55, { Piano- *Frederick Chopin.*
No. 1 forte }
b IMPROMPTU, Op. 2 { forte *N. von Wilm.*
Mr. HARRY WOODWARD.

* With whom this subject is a second study.

Royal Academy Students' Chamber Concert.

PROGRAMME OF THE 10TH ULT.

ANTHEM, "God be merciful unto us" *S. S. Wesley.*
THE CHOIR.
(Solo, Mr. JOHN WALTERS.)

ALLEGRO (Sonata in B minor), Pianoforte *Chopin.*
Miss LAVINIA POWELL.

SONG, "The Young Nun" ... *Franz Schubert.*
Miss KATE SAVILE HUGHES.

QUARTET in G, No. 2, for Two Violins,
Viola, and Violoncello ... *Beethoven.*
Mr. GERALD WALENN, Mr. JULIAN JONES,
Mr. ARTHUR WALENN, Mr. B. P. PARKER.

LEIDER { "Du fragst mich täglich" } *Helmund.*
Miss VIOLET ROBINSON.

SONATA, "The Maid of Orleans," Piano-
forte ... *Sterndale Bennett.*
In the Fields. | In Prison.
In the Field. | The End.
Miss KATE EADIE.

PART-SONGS—
"Starlit is the night-time" ... *Raff.*
"When at Corinna's eyes I gaze" *Charles H. Lloyd.*
THE CHOIR.

ADAGIO AND ALLEGRO (Sonata in A),
Violoncello ... *Boccherini.*
Mr. B. P. PARKER.

"LA CAMPANELLA" (Paganini Etudes),
Pianoforte ... *Liszt.*
Miss LILY WEST.

SONG, "There's a bower of roses" ... *Stanford.*
Miss W. N. REES.

SCHERZO in B minor, Pianoforte ... *Chopin.*
Miss ELSIE RUSSELL.

ARIA, "L'Addio" ... *Mozart.*
Miss AGNES HART.

FINALE (Faschingschwank aus Wien),
Pianoforte ... *Schumann.*
Mrs. TURNBULL-SMITH.

Special Students' Concert.

SEÑOR SARASATE and Madame Berthe Marx very kindly played before a large gathering of students and professors on the 26th ult., in the concert-room of the Royal Academy of Music. A special Students' Concert occupied the first part of the programme, after which the two distinguished artists made their appearance amidst prolonged applause, and gratified the ears of their attentive audience. At the conclusion the Principal made a brief speech, in which he expressed his thanks on behalf of the students for the pleasure they had all received. The hearty round of applause which followed showed how thorough the evening's enjoyment had been, and how it was appreciated.

Appended is the programme of the proceedings:—

PART I.

ARIA, "Si tra I ceppi" ... *Handel.*
MR. SAMUEL HEATH.

ALLEGRO (Sonata in D, Op. 10), piano-
forte ... *Beethoven.*
MASTER SZCZEPANOWSKI.

SONGS { "Farewell" } ... *Franz.*
"Forebodings" ...
MISS FLORENCE HUGHES.

ADAGIO AND ALLEGRO (Sonata in A), Violoncello Boccherini.		
MR. B. PARKER.		
SONGS { "Maiden Mine" ... Sterndale Bennett.		
" He came" Franz.		
MR. C. M. J. EDWARDS.		
RECIT. { "See, she blushing" } ... Handel.		
ARIA { "Hymen, haste!" } ... Hymen.		
MISS MARIA HOOTON.		
FINALE (Faschingsschwank), Pianoforte		Schumann.
MRS. TURNBULL-SMITH.		
SONG, "Go, Lovely Rose" M. V. White.		
MISS VIOLET ROBINSON.		
(Accompanist, MR. STANLEY HAWLEY.)		

PART II.

RONDO BRILLANTE, Pianoforte and Violin		
		Schubert.
MADAME BERTHE MARX AND SEÑOR SARASATE.		
IMPROVIMENTO IN B FLAT {	Pianoforte	Schubert.
GRAND ETUDE }		Alkan.
MADAME BERTHE MARX.		
FANTASIE SUR LA MARCHE ET		
ROMANCE D'OTELLO ... ...	... ...	Ernst.
SEÑOR SARASATE.		

Excelsior Society.

MR. F. CORDER delivered his second lecture on Wagner's music-dramas on the 19th ult., at 12, Granville Place, W., before a large gathering of members, when "Siegfried" and "Götterdämmerung" were taken as the subjects of discourse. As on the previous occasion, it will be well to offer a brief account of the subjects of the lecture, not only for the sake of completion, but for the benefit of those who are desirous of becoming acquainted with the arguments of these two dramas.

"SIEGFRIED."—Scene 1.—A rocky cave in a forest, wherein *Mime*, the dwarf-brother of *Alberich*, has brought up *Siegfried*, the son of *Sieglinde* and *Siegmund*, both of whom are now dead. *Mime* intends that *Siegfried* shall obtain for him the hoard of wealth over which *Fafner*, who has now transformed himself into a dragon, presides. This scene concludes by *Siegfried* forging anew the broken fragments of his father's sword "Nothung," which the dwarf had carefully preserved, after which he sets forth to wander through the world in search of adventure, followed by *Mime*.

SCENE 2.—A thick forest before the entrance of a cave, wherein *Fafner* is sleeping. After a short uninteresting scene between *Wotan* and *Alberich*, *Siegfried* enters, accompanied by *Mime*, who respectfully retires to a distance until the dragon is slain, when he returns and endeavours to flatter the hero, who, however, by having tasted the dragon's blood, understands that *Mime* intends to poison him makes short work of him by killing him. Of all the treasures, *Siegfried* takes but the tarn-helm and ill-fated ring. A bird now sings to him, and tells him of a maid, who lies on a rock surrounded by fire, and offers to show him the way thither. *Siegfried* follows the bird, who is leading him to *Brünnhilde*.

Scene 3.—At the foot of a mountain, where

Wotan vainly intercepts *Siegfried's* advance, who with his sword shivers his adversary's spear. *Wotan* retires to Walhalla, to await there the doom of the gods, while *Siegfried* scales the rock and bursts through the flames.

Scene 4.—The same as the last scene of "Die Walküre," where *Brünnhilde* is discovered asleep on the rock. *Siegfried* enters, wakes her with a kiss, and claims her as his bride. The drama closes with a long and grand love-duet.

As a musical illustration, Mr. Corder conducted the "Siegfried Idyll," arranged for strings and piano, in which Messrs. G. and A. Walenn, Hinton, Gill, Hawley, and Miss Ould took part.

"GÖTTERDÄMMERUNG."—This drama opens with a Prologue and scene that takes place on the Walküre's rock as in the previous drama, where three Norns are discovered weaving the web of fate. The thread breaks, and they hurriedly retire as day breaks.

Siegfried and *Brünnhilde* then enter from a cave, and *Siegfried* takes leave of her for awhile, intending to continue his wanderings in search of adventure, and then to return to her. Before leaving he gives her the ring in pledge of his faith. She watches his descent as the curtain falls. When next it rises on Scene 2, we have been transported to *Gunther's* Hall by the Rhine, who owns a half-brother, *Hagen*, an ill-begotten son of *Alberich*. *Siegfried* enters, and is given a magic potion by *Hagen*, which makes him forget the past and *Brünnhilde*, causing him to fall in love with *Guntrune*, *Gunther's* fair sister. *Siegfried* then proposes to win *Brünnhilde* for *Gunther's* bride, and by putting on the tarn-helm assumes the disguise of *Gunther*.

Scene 3.—The Walküre's rock, where *Brünnhilde* is visited by *Waltraute*, one of the war-maidens, a former sister of hers. She refuses to part with her ring, in compliance with the entreaties of her sister, who would urge her to restore it to the Rhine, and so avert the doom of the gods; she regards it only as *Siegfried's* gift. Soon after *Waltraute's* exit, *Siegfried* appears in *Gunther's* form, and claims *Brünnhilde*, who, for a while, resists him, strong in the possession of the ring. This *Siegfried* wrests from her, and she then sinks powerless before him, unaware who her captor may be.

Scene 3.—Before *Gunther's* Hall. *Hagen* is discovered asleep, to whom *Alberich* appears in a dream, exhorting him never to give up the hope of recovering the Nibelung's ring. *Alberich* vanishes with day-break, and *Siegfried* has brought *Gunther* his bride. Here the climax is reached, and the most powerful dramatic situation yet conceived takes place. The two bridal processions of *Siegfried* (now in his real form) and *Guntrune*, *Gunther* and *Brünnhilde* meet in the hall, and here *Brünnhilde* for the first time believes *Siegfried* false to his vow. He is not aware of the past, owing to the magic potion, and denies that he ever knew her. *Brünnhilde* sees the ring on his finger that she imagined *Gunther* took from her by force. Amid this confusion all retire, save three gloomy figures, *Hagen*, *Gunther*, *Brünnhilde*, each brooding over their lot. The former scheming revenge, *Gunther* deplored the wrong done him, and *Brünnhilde* sad with *Siegfried's* apparent infidelity. In an evil moment *Brünnhilde* confides to *Hagen* that *Siegfried* is vulnerable only in the back, and the scene ends with *Hagen* plotting the hero's death.

Scene 4.—A wooded district of the Rhine. The *Rhine Maidens* endeavour to persuade *Siegfried*, who has wandered away from a hunting party in pursuit of a bear, to throw them his ring, which he will not do. They disappear as the party come up—*Gunther* wrapt in gloom, and *Hagen* waiting his opportunity. They sit down, and *Siegfried* offers to tell his life. *Hagen* gives him a cup to drink, which restores his memory. When he arrives at the meeting with *Brünnhilde*, he rapturously proclaims his love, and *Gunther* is beginning to relent when *Hagen* thrusts his spear into *Siegfried's* back, who sinks back dying, his last thoughts of *Brünnhilde*. The warriors around take up his body and carry it back to the hall.

Scene 5.—*Gunther's* Hall, *Geutrune* anxiously awaits *Siegfried's* return and learns of his fate. The funeral procession enters and the body of *Siegfried* is borne in. *Hagen* attempts to seize the ring from the dead man's finger, but is prevented. Then *Brünnhilde* enters, and having learnt of the magic draught that was given her hero, exonerates him of all blame, and pronounces a funeral oration over his body. She orders a pyre to be prepared, on which the body is laid. Throwing the ring into the Rhine, she mounts her horse and leaps into the flames, where she is consumed with her love. The waters of the Rhine overflow, and the *Maidens* are seen swimming about on the waves, sporting gaily at having recovered the ring. *Hagen*, who rushes wildly into the Rhine after the ring, is seized by them and dragged under. Above a red flare in the sky denotes the destruction of Walhalla, and the final doom of the gods. Thus ends Wagner's grand tetralogy of "Der Ring des Nibelungen."

As musical illustrations to this drama, Miss Barnard and Mr. C. M. J. Edwards sang the love duet from the first scene (where *Siegfried* takes his leave of *Brünnhilde*), with Mr. Corder accompanying on the piano. *Siegfried's* *Rheinfahrt*, and the Funeral March as piano duets formed the other two items of an interesting selection.

"Tristan und Isolde" will form the subject of Mr. Corder's third lecture, which he will deliver early next year.

What our Old Students are doing.

MR. BANTOCK PIERPOINT has been singing with great success at the Bristol and Cheltenham Festivals, in the "Golden Legend," "Judith," Dvorák's "Stabat Mater," and the "Creation." He has been engaged to sing the part of "Lucifer" in the "Golden Legend" on the 1st inst., for the Hackney Choral Association, of which Mr. F. Corder is the Conductor.

MR. CHARLES COPLAND has been engaged by D'Oyly Carte to create a principal part in Sullivan's forthcoming opera "Ivanhoe."

MISS KATE GOODSON and Miss MAUDE RIHLL (Thalberg Scholar) gave a Pianoforte Recital at the well known Bow and Bromley Institute. They played Duos for two pianofortes by Saint-Saëns and Raff. As solos, Miss Rihll played Chopin's third Scherzo in C sharp and pieces by Grieg and Godard, and Miss Goodson played Liszt's twelfth Rhapsody and two numbers from Schumann's "Faschingsschwank."

Besides commending the pluck and good example thus shown, it is our pleasing duty to

record how both performers equally received a most warm and enthusiastic reception from a crowded house. This, from so critical an audience as the "Bow and Bromley," ought to prove a great encouragement and stimulus to them, especially if they bear in mind Mr. Threlfall's healthy words of last midsummer; for the audience certainly did say "Bravo, first rate!" with right good will, a recall being insisted upon after every item. Without doubt, if they go on working as their talents demand, they will indeed become artists of whom not only the Royal Academy, but England may yet be proud.

MADAME CLARA SAMUELL (one of our "old students") was the vocalist of the evening, and sang with undiminished beauty of voice and ever greater finish of style.

FROM MR. WALTER MACKWAY we have received the prospectus of his coming season's Clapham Philharmonic Concerts. Among the artists we notice the names of several of our past and present students: MR. WALTER MACFARREN and MR. TOBIAS A. MATTHAY are each down for a Pianoforte Recital. A Concert of Chamber Music is to be given by the HANN family, and at another Chamber Concert, Mr. Mackway himself is announced to appear in conjunction with MR. W. E. WHITEHOUSE, MISS DORA MATTHAY, and MISS MAUDE RIHLL. Amongst promised works are Stanford's "Revenge," Dvorák's "Stabat Mater," Spohr's "Last Judgment," and a new choral work by MISS ETHEL M. BOYCE, "Young Lochinvar." Mr. Walter Mackway will act as Conductor, and MESSRS. ALFRED IZARD and SYDNEY H. HANN as accompanists throughout the season.

MESSRS. HANN have commenced their fifth season of Chamber Concerts at Brixton Hall.

MR. BEN GROVE was singing in Berlioz's "Faust" at the Royal Albert Hall on the 26th ult., with another old student, MR. BEN DAVIES; Madame Albani and Herr Henschel completing the quartet.

MR. CHARLES COPLAND'S first Vocal Recital at Steinway Hall, on the 27th ult., was attended with marked success, the audience being not only large but enthusiastic. Mr. Copland won much praise for an excellent rendering of the "Erl-King," also for two songs from the pen of Mr. Reginald Steggall, the second and more effective one receiving an encore. Miss Kate Chaplin played a violin obbligato to the first song, and contributed Godard's Adagio and Canzonetta, and Grieg's Sonata in F, for violin, with the assistance of Miss Florence Phillips, who presided at the pianoforte. The "Songs of Love" Walzer (Op. 52), by Brahms, did not make much impression, although sung by Mrs. Helen Trust, Mdlle. Agnes Jansen, Messrs. Charles Rose and Charles Copland, who laboured well, and did ample justice to this not too pleasing work. Madame Frickenhaus played solos by Chopin and Liszt, and received a deserved recall. Mr. Frederic Upton's serious expression whilst reciting the most nonsensical form of literature, in the guise of a tragic novel, provoked no small amusement from a convulsed audience.

[Matter intended for this column should have "Old Student's Corner" written on outside of envelope.]

"THE cause of nine parts in ten of the lamentable failures which occur in men's undertakings lies not in the want of talents, or the will to use them, but in the vacillating and desultory way of using them, in flying from object to object; in starting away at each little disgust, and thus applying the force which might conquer any one difficulty to a series of difficulties so large that no human force can conquer them. Commend me, therefore, to the virtue of perseverance. Without it all the rest are little better than fairy gold, which glitters in your purse, but when taken to the market proves to be slate or cinders."—*Carlyle*.

"ECCENTRICITY will always be a sublime and enviable fault in every musical genius, but genius and invention are one: invention and innovation are beyond ordinary comprehension, and that is why to many they appear eccentric."—*Liszt*.

"PUPILS who lay aside pieces which they have learned, failing to review them, are like those who put their earnings into pockets with holes in them. They first work hard for their possessions, and then carelessly waste them again."—*Brainard's Musical World*.

"IN order to admire enough one must admire too much, and a little illusion is necessary to happiness."

"WE generally dislike in music what is above our comprehension. When listening to a lecture we are apt to accuse ourselves of stupidity if we cannot understand what has been said."—*Karl Merz*.

"THE other day a lady went to a vocal teacher for instruction in singing. After trying her voice, the teacher said: 'Madam, you have no voice; I do not see why you wish to take lessons in singing, for you cannot sing well enough to appear in public.' 'Oh, I don't expect to be able to sing,' was her reply; 'I only want about a dozen lessons, so as to become a teacher of singing.'"—*The Etude*.

"CRITICAL genius means an aptitude for discerning truth under appearances or disguises which conceal it; for discovering it in spite of the errors of testimony, the frauds of tradition, the dust of time, the loss or alteration of texts."—*Amiel's Journal*.

"WE may make the ideal a reason for contempt; but it is more beautiful to make it a reason for tenderness."—*Amiel's Journal*.

"Is it not the sad natures who are most tolerant of gaiety? They know that gaiety means impulse and vigour, that generally speaking it is disguised kindness, and that if it were a mere affair of temperament and mood, still it is a blessing."—*Amiel's Journal*.

"ART . . . addresses itself to the imagination; everything that appeals to sensation only is below art, almost outside art. A work of art ought to set the poetical faculty in us to work, *it ought to stir us to imagine*, to complete our perception of a thing. And we can only do this when the artist leads the way. Mere copyists' painting, realistic reproduction, pure imitation, leave us cold, because their author is a machine, a mirror, an iodised plate, and not a soul."—*Amiel's Journal*.

"REMEMBER, if you do not put your mind to work, you have not practised. No, even if you have spent hours at the piano."—*The Etude*.

"I AM convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings if they often listened to good instrumental music with earnestness and attention."—*Ferdinand Hiller*.

"THERE are three motives that move men in art labours—viz., Love for money, love for fame, and love for truth. The man who labours only for money is selfish; he who sacrifices all for fame is foolish; he who lives for the truth is the true disciple. He may not become rich, he may not gather fame, but he is an honest man, and the consciousness of this fact is worth more than money or fame."—*Merz*.

"WE feel a sort of a pity and also a sort of contempt for a music teacher who says he has no time to read. If you have no time for that purpose, take it by force."—*The Etude*.

"CULTIVATE character as well as the art. A teacher without character is no benefit to art. To the contrary, he is an injury to it, no matter how skilful a player or singer he may be."—*The Etude*.

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| 29. | DUSSEK, J. L.—Andantino and Allegro in G, from Op. 39         | 4 0   |
| 30. | BEETHOVEN, L. VAN.—Sonatina in G major, from Op. 79           | 5 0   |

## SECTION IV.—"DIFFICULT."

| No. |                                                                         | s. d. |
|-----|-------------------------------------------------------------------------|-------|
| 1.  | HUMMEL, J. N.—Rondo in E flat, Op. II                                   | 4 0   |
| 2.  | SCHUMANN, R.—Four Characteristic Pieces, from Op. 124                   | 4 0   |
| 3.  | BEETHOVEN, L. VAN.—Andante in F major                                   | 4 0   |
| 4.  | BACH, J. S.—Two Preludes and Fugues, from "Das Wohltemperirte Clavier"  | 4 0   |
| 5.  | WEBER, C. M. VON.—Rondo Brillante in E flat, Op. 62                     | 5 0   |
| 6.  | SCHUBERT, F.—Impromptu in A flat, Op. 142, No. 2                        | 4 0   |
| 7.  | BEETHOVEN, L. VAN.—Sonata Pathétique, Op. 13                            | 6 0   |
| 8.  | SCARLATTI, D.—Three Studies, in F, C, and A                             | 4 0   |
| 9.  | HELLER, S.—Arabesque in C major, and Elegogue in A major                | 4 0   |
| 10. | CLEMENTI, M.—Lento Patetico and Presto, from Sonata in F sharp minor    | 4 0   |
| 11. | CHOPIN, F.—Two Nocturnes in E flat major and F minor                    | 4 0   |
| 12. | MEYER, CH.—Andantino Grazioso and Scherzo, from Op. 31                  | 4 0   |
| 13. | BACH, J. S.—Praembulum, Air, Passepied, and Gigue                       | 5 0   |
| 14. | HELLER, S.—Tarantelle in A flat major, Op. 85, No. 2                    | 4 0   |
| 15. | BEETHOVEN, L. VAN.—Grand Sonata, with Funeral March, Op. 26             | 6 0   |
| 16. | MENDELSSOHN, F.—Andante and Rondo Capriccioso, Op. 14...                | 4 0   |
| 17. | HENSELT, A.—Nocturne in G flat, Op. 13                                  | 4 0   |
| 18. | SCHUMANN, R.—Three Impromptus, in A major, E minor, and E major, Op. 99 | 4 0   |
| 19. | CHOPIN, F.—Impromptu in A flat, Op. 29                                  | 4 0   |
| 20. | TAUBERT, G.—"La Campanella," Op. 41                                     | 4 0   |
| 21. | HELLER, S.—Tarantelle in F minor, Op. 66...                             | 4 0   |
| 22. | MENDELSSOHN, F.—Prelude and Fugue in D, from Op. 35                     | 4 0   |

## SECTION V.—"VERY DIFFICULT."

| No. |                                                                           | s. d. |
|-----|---------------------------------------------------------------------------|-------|
| 1.  | BEETHOVEN, L. VAN.—Sonata in A flat, Op. 110                              | 6 0   |
| 2.  | SCHUMANN, R.—Two Phantasie-Stücke, from Op. 12                            | 4 0   |
| 3.  | WEBER, C. M. VON.—Andante and Rondo, from Grand Sonata in D minor, Op. 49 | 6 0   |
| 4.  | HELLER, S.—La Chasse, Study in E flat, Op. 29                             | 4 0   |
| 5.  | BEETHOVEN, L. VAN.—Sonata, Les Adieux, l'Absence, et le Retour, Op. 81    | 6 0   |
| 6.  | MENDELSSOHN, F.—Presto Scherzando in F sharp minor                        | 4 0   |
| 7.  | CHOPIN, F.—Two Studies, in E and G flat, from Op. 10                      | 4 0   |
| 8.  | WEBER, C. M. VON.—Momento Capriccioso in B flat, Op. 12                   | 4 0   |
| 9.  | BACH, J. S.—Fantasia Chromatica in D minor                                | 5 0   |
| 10. | HENSELT, A.—Romanza and Study in F sharp, Op. 2                           | 4 0   |
| 11. | CHOPIN, F.—Scherzo in B flat minor, Op. 31                                | 5 0   |
| 12. | SCHUMANN, R.—Romanza in D minor, Op. 32                                   | 4 0   |
| 13. | MENDELSSOHN, F.—Capriccio in F sharp minor, Op. 5                         | 5 0   |
| 14. | BEETHOVEN, L. VAN.—Grand Sonata in E major, Op. 109                       | 6 0   |

## SECTION V.—"VERY DIFFICULT."

| No. |                                                                 | s. d. |
|-----|-----------------------------------------------------------------|-------|
| 15. | SCHUMANN, R.—Two Caprices in C and E, from Op. 5                | 4 0   |
| 16. | BACH, J. S.—Prelude and Fugue in A minor...                     | 4 0   |
| 17. | CHOPIN, F.—Impromptu in G flat, Op. 51                          | 4 0   |
| 18. | LISZT.—Three Hungarian Airs                                     | 4 0   |
| 19. | HENSELT, A.—"Thanksgiving after a Storm," Study in A flat       | 4 0   |
| 20. | BEETHOVEN, L. VAN.—Grand Sonata in C minor, Op. 111             | 6 0   |
| 21. | CHOPIN, F.—Barcarolle in F sharp, Op. 60                        | 5 0   |
| 22. | SCHUMANN, R.—Toccata in C major, Op. 7                          | 5 0   |
| 23. | KESSLER, J. C.—Two Studies in B minor and C major, from Op. 20  | 5 0   |
| 24. | CHOPIN, F.—Grand Polonaise in A flat, Op. 53                    | 5 0   |
| 25. | BEETHOVEN, L. VAN.—Grand Sonata in B flat, Op. 106, First Part  | 6 0   |
| 26. | BEETHOVEN, L. VAN.—Grand Sonata in B flat, Op. 106, Second Part | 6 0   |

THE END.

\* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "School") it is by taxing in a high degree the general Student's intellectual faculties as well as their mechanical powers that the works included will be found "very difficult" to play well.

FORSYTH BROTHERS, London and Manchester.

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## A MONTHLY MUSICAL JOURNAL

FOR STUDENTS AND FRIENDS OF THE ROYAL ACADEMY OF MUSIC.

No. 9.]

FEBRUARY, 1891.

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**T**HE favourable reception accorded to the short history of the Tuscan Stradivari, which we published last year, has encouraged us to believe that a series of historical and descriptive notices of the finest specimens now in existence of the great Schools of Violin Making will prove interesting to all lovers of the instrument. We therefore intend to issue shortly an original account of the celebrated "Salabue" Stradivari Violin of 1716—commonly known as "Le Messie." The notice will contain several interesting particulars obtained from authentic sources in Cremona and elsewhere, and now published for the first time. This will be followed by further publications of a similar character, giving original information with regard to some of the most celebrated Italian Schools.

The notice of the "Salabue" will be illustrated with highly-finished coloured drawings of the instrument by Mr. SHIRLEY SLOCOMBE, and will be published shortly, price 5/-. Subscriptions for copies now received at 38, NEW BOND STREET, where also may be obtained a second edition of the monograph on the "Tuscan" Stradivari—containing additional matter—price 5/-

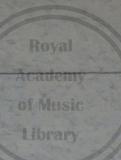
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N.B.—The Letters before each number denote the degree of difficulty—*a* stands for difficult; *b*, moderately difficult; *c*, easy; *d*, very easy.

| No.                                                                                     |             | S. D. | No.                                                                                   |                 | S. D.             |
|-----------------------------------------------------------------------------------------|-------------|-------|---------------------------------------------------------------------------------------|-----------------|-------------------|
| <i>e</i> 1. Sonata in <i>G</i> .. . . .                                                 | Haydn       | 4 0   | <i>b</i> 63. Schlummerlied (Op. 124) .. . . .                                         | Schumann        | 3 0               |
| <i>d</i> 2. Sonatina in <i>C</i> (Op. 37) .. . . .                                      | Clementi    | 4 0   | <i>b</i> 64. Capriccio in <i>F</i> (Op. 49) .. . . .                                  | Hummel          | 4 0               |
| <i>b</i> 3. Posthumous rondo in <i>B</i> flat .. . . .                                  | Mozart      | 4 0   | <i>c</i> 65. Variations "Quant e più bella" .. . . .                                  | Beethoven       | 4 0               |
| <i>c</i> 4. Sonata in <i>D</i> (Op. 47) .. . . .                                        | Dussek      | 5 0   | <i>b</i> 66. Menuetto in <i>B</i> minor (Op. 78) .. . . .                             | Schubert        | 3 0               |
| <i>b</i> 5. Sonata in <i>C</i> sharp minor .. . . .                                     | Haydn       | 5 0   | <i>b</i> 67. Two musical sketches .. . . .                                            | Mendelssohn     | 3 0               |
| <i>c</i> 6. Sonatina in <i>E</i> flat (Op. 37) .. . . .                                 | Clementi    | 4 0   | <i>b</i> 68. Variations "The harmonious blacksmith" .. . . .                          |                 |                   |
| <i>b</i> 7. Bourrée in <i>A</i> minor (Suites Anglaises) .. . . .                       | Bach        | 3 0   |                                                                                       |                 | <i>Handel</i> 3 0 |
| <i>d</i> 8. Sonatina in <i>G</i> .. . . .                                               | Beethoven   | 2 6   |                                                                                       |                 |                   |
| <i>e</i> 9. Echo (from the Partita in <i>B</i> minor) .. . . .                          | Bach        | 2 6   | <i>c</i> 69. Sonata in <i>B</i> flat (Op. 38, No. 2) .. . . .                         | Clementi        | 4 0               |
| <i>d</i> 10. Sonatina in <i>F</i> (Op. 38) .. . . .                                     | Clementi    | 4 0   | <i>b</i> 70. Andante (Op. 35) .. . . .                                                | Beethoven       | 4 0               |
| <i>d</i> 11. Sonatina in <i>F</i> .. . . .                                              | Beethoven   | 3 0   | <i>c</i> 71. Rondo Scherzo (from Sonata, Op. 45, No. 1) .. . . .                      |                 | <i>Dussek</i> 4 0 |
| <i>c</i> 12. Sonata in <i>C</i> .. . . .                                                | Haydn       | 4 0   |                                                                                       |                 |                   |
| <i>b</i> 13. Prelude and caprice in <i>C</i> minor (2nd Partita) .. . . .               | Bach        |       | <i>a</i> 72. Variations sérieuses (Op. 54) .. . . .                                   | Mendelssohn     | 6 0               |
| <i>c</i> 14. Sonata in <i>E</i> minor .. . . .                                          | Haydn       |       | <i>c</i> 73. Fantasia in <i>C</i> .. . . .                                            | Haydn           | 4 0               |
| <i>c</i> 15. L'adieu .. . . .                                                           | Dussek      | 5 0   | <i>b</i> 74. Polonaise in <i>A</i> (Op. 40) .. . . .                                  | Chopin          | 3 0               |
| <i>e</i> 16. Two minuets in <i>C</i> and <i>D</i> .. . . .                              | Beethoven   | 3 0   | <i>c</i> 75. Sonata in <i>A</i> (No. 31) .. . . .                                     | Scarlatti       | 3 0               |
| <i>b</i> 17. La contemplazione .. . . .                                                 | Hummel      | 4 0   | <i>b</i> 76. Rondeau villageois (Op. 122) .. . . .                                    | Hummel          | 4 0               |
| <i>b</i> 18. Abschied .. . . .                                                          | Schumann    | 3 0   | <i>b</i> 77. Andante in <i>E</i> minor (Op. 7, No. 1) .. . . .                        | Mendelssohn     | 3 0               |
| <i>b</i> 19. Allegro, sarabande, and scherzo in <i>A</i> minor (3rd Partita) .. . . .   | Bach        | 4 0   | <i>b</i> 78. Prelude in <i>B</i> flat (1st Partita) .. . . .                          | Bach            | 2 0               |
| <i>c</i> 20. Sonata in <i>F</i> .. . . .                                                | Haydn       | 4 0   | <i>b</i> 79. Adagio from "L'Invocation" (Op. 77) .. . . .                             | Dussek          | 3 0               |
| <i>b</i> 21. Andante in <i>B</i> flat (Op. 75) .. . . .                                 | Dussek      | 4 0   | <i>a</i> 80. Berceuse (Op. 57) .. . . .                                               | Chopin          | 3 0               |
| <i>b</i> 22. Rondo à capriccio (Op. 129) .. . . .                                       | Beethoven   | 5 0   | <i>b</i> 81. Adagio from Sonata (Op. 24) .. . . .                                     | Weber           | 3 0               |
| <i>c</i> 23. Souvenir .. . . .                                                          | Schumann    | 2 0   | <i>b</i> 82. La bella capricciosa (Op. 55) .. . . .                                   | Hummel          | 6 0               |
| <i>c</i> 24. Allegro, sarabande, and passacaille in <i>G</i> minor (7th Suite) .. . . . | Händel      |       | <i>b</i> 83. Allemande in <i>B</i> flat (1st Partita) .. . . .                        | Bach            | 3 0               |
| <i>b</i> 25. Gavotte and Musette in <i>D</i> minor (Suites Anglaises, No. 6) .. . . .   | Bach        | 3 0   | <i>a</i> 84. Andante and Rondo capriccioso (Op. 14) .. . . .                          | Mendelssohn     | 4 0               |
| <i>b</i> 26. Allegro con brio in <i>E</i> flat (from Sonata, Op. 13) .. . . .           | Hummel      |       | <i>b</i> 85. Allegro brillante in <i>D</i> (Studies, No. 5) .. . . .                  | Cipriani Potter | 3 0               |
| <i>b</i> 27. Sonata in <i>D</i> (No. 10) .. . . .                                       | Paradies    | 4 0   | <i>a</i> 86. Ballade in <i>A</i> flat (Op. 47) .. . . .                               | Chopin          | 5 0               |
| <i>b</i> 28. Deux romances in <i>B</i> flat and <i>E</i> flat .. . . .                  | Steibelt    | 3 0   | <i>b</i> 87. Præambulum in <i>G</i> (5th Partita) .. . . .                            | Bach            | 3 0               |
| <i>c</i> 29. Presto in <i>A</i> flat (from Sonata, No. 6) .. . . .                      | Haydn       | 3 0   | <i>a</i> 88. Novellette in <i>E</i> (Op. 21, No. 7) .. . . .                          | Schumann        | 3 0               |
| <i>c</i> 30. Sonata in <i>C</i> (Op. 53) .. . . .                                       | Woelf       | 5 0   | <i>b</i> 89. Sonata in <i>C</i> (Unfinished) .. . . .                                 | Beethoven       | 4 0               |
| <i>c</i> 31. Saxon air with variations .. . . .                                         | Dussek      | 4 0   | <i>b</i> 90. Allegro vivace (Kräftig und feurig) (Op. 7, No. 3) .. . . .              | Mendelssohn     | 4 0               |
| <i>c</i> 32. Passepied (Partita in <i>B</i> minor) .. . . .                             | Bach        | 2 0   | <i>b</i> 91. Impromptu in <i>G</i> flat (Op. 51) .. . . .                             | Chopin          | 4 0               |
| <i>c</i> 33. Two minuets in <i>G</i> and <i>E</i> flat .. . . .                         | Beethoven   | 3 0   | <i>c</i> 92. Gavotte and Musette in <i>G</i> minor (Suites Anglaises, No. 3) .. . . . | Bach            | 3 0               |
| <i>b</i> 34. Rondo brillant in <i>B</i> flat (Op. 107) .. . . .                         | Hummel      | 4 0   | <i>c</i> 93. Allegretto in <i>F</i> minor (Op. 94, No. 3) .. . . .                    | Schubert        | 3 0               |
| <i>b</i> 35. Toccata in <i>A</i> (from Sonata, No. 6) .. . . .                          | Paradies    | 3 0   | <i>b</i> 94. Nachtstück in <i>F</i> (Op. 23, No. 4) .. . . .                          | Schumann        | 3 0               |
| <i>b</i> 36. Gigue in <i>F</i> sharp minor (Suite, No. 6) .. . . .                      | Händel      |       | <i>a</i> 95. Momento capriccioso (Op. 12) .. . . .                                    | Weber           | 4 0               |
| <i>b</i> 37. Invitation pour la valse (Aufforderung zum Tanze) .. . . .                 | Weber       |       | <i>b</i> 96. Fantasia in <i>F</i> sharp minor (Op. 28) .. . . .                       | Mendelssohn     | 6 0               |
| <i>c</i> 38. Minuet and Trio in <i>E</i> flat .. . . .                                  | Beethoven   | 3 0   | <i>b</i> 97. Allegro con fuoco (Studies, No. 1) .. . . .                              | Cipriani Potter | 3 0               |
| <i>c</i> 39. Sonata in <i>E</i> .. . . .                                                | Paradies    | 4 0   | <i>c</i> 98. Menuet du Carême .. . . .                                                | Dussek          | 3 0               |
| <i>b</i> 40. Nocturne in <i>E</i> flat (Op. 9, No. 2) .. . . .                          | Chopin      | 2 0   | <i>a</i> 99. Nocturne in <i>F</i> sharp (Op. 15, No. 2) .. . . .                      | Chopin          | 3 0               |
| <i>c</i> 41. Aria (4th Partita) .. . . .                                                | Bach        | 2 0   | <i>b</i> 100. Menuetto in <i>G</i> (5th Partita) .. . . .                             | Bach            | 3 0               |
| <i>b</i> 42. La galante, rondo (Op. 120) .. . . .                                       | Hummel      | 5 0   | <i>b</i> 101. Menuetto in <i>F</i> sharp minor, from Sonata (Op. 6) .. . . .          | Mendelssohn     | 3 0               |
| <i>b</i> 43. Rondo brillant in <i>E</i> flat (Op. 62) .. . . .                          | Weber       | 4 0   | <i>b</i> 102. Romanza in <i>F</i> sharp (Op. 28) .. . . .                             | Schumann        | 3 0               |
| <i>c</i> 44. Wiegenliedchen (Op. 124) .. . . .                                          | Schumann    |       | <i>b</i> 103. Menuetto capriccioso, from Sonata in <i>A</i> flat (Op. 39) .. . . .    | Weber           | 4 0               |
| <i>b</i> 45. Aria con variazioni in <i>A</i> (Op. 107, No. 3) .. . . .                  | Hummel      |       | <i>b</i> 104. Variations on a Russian air .. . . .                                    | Beethoven       | 5 0               |
| <i>b</i> 46. Octave study .. . . .                                                      | Steibelt    | 3 0   | <i>b</i> 105. Valse in <i>D</i> flat (Op. 64, No. 1) .. . . .                         | Chopin          | 3 0               |
| <i>c</i> 47. Two minuets (1st Partita) .. . . .                                         | Bach        | 2 6   | <i>b</i> 106. Valse in <i>C</i> sharp minor (Op. 64, No. 2) .. . . .                  | Chopin          | 3 0               |
| <i>a</i> 48. Polonaise in <i>C</i> (Op. 89) .. . . .                                    | Beethoven   | 4 0   | <i>b</i> 107. Novellette in <i>F</i> (Op. 21, No. 1) .. . . .                         | Schumann        | 3 0               |
| <i>b</i> 49. Prelude and Fugue in <i>D</i> (Op. 35, No. 2) .. . . .                     | Mendelssohn |       | <i>a</i> 108. Prelude and Fugue in <i>E</i> minor (Op. 35, No. 1) .. . . .            | Mendelssohn     | 4 0               |
| <i>c</i> 50. Gigue in <i>B</i> flat (1st Partita) .. . . .                              | Bach        | 3 0   | <i>a</i> 109. Vivace con celerità (Studies, No. 3) .. . . .                           | Cipriani Potter | 3 0               |
| <i>b</i> 51. Marche funèbre (from Sonata, Op. 35) .. . . .                              | Chopin      | 3 0   | <i>c</i> 110. Sonata in <i>C</i> .. . . .                                             | Scarlatti       | 3 0               |
| <i>a</i> 52. Grand Polonaise in <i>E</i> flat .. . . .                                  | Weber       | 4 0   | <i>b</i> 111. Mai, lieber Mai .. . . .                                                | Schumann        | 3 0               |
| <i>c</i> 53. Tempo di ballo .. . . .                                                    | Scarlatti   | 2 0   | <i>b</i> 112. Prelude in <i>D</i> flat (Op. 28, No. 15) .. . . .                      | Chopin          | 3 0               |
| <i>c</i> 54. Rondo pastorale (from Sonata, Op. 24) .. . . .                             | Dussek      | 4 0   | <i>c</i> 113. Canzonetta in <i>G</i> minor .. . . .                                   | Dussek          | 3 0               |
| <i>b</i> 55. Arabesque (Op. 18) .. . . .                                                | Schumann    | 4 0   | <i>a</i> 114. Caprice in <i>A</i> minor (Op. 33, No. 1) .. . . .                      | Mendelssohn     | 4 0               |
| <i>b</i> 56. Six variations on an original theme in <i>F</i> (Op. 34) .. . . .          | Beethoven   | 4 0   | <i>b</i> 115. Romanza in <i>F</i> minor (Sonata, Op. 125) .. . . .                    | Spohr           | 3 0               |
| <i>b</i> 57. Variations in <i>F</i> minor .. . . .                                      | Haydn       | 4 0   | <i>b</i> 116. Valse in <i>A</i> minor (Op. 34) .. . . .                               | Chopin          | 3 0               |
| <i>b</i> 58. Grand valse in <i>E</i> flat (Op. 18) .. . . .                             | Chopin      | 4 0   | <i>b</i> 117. Fröhliche Zeit .. . . .                                                 | Schumann        | 3 0               |
| <i>b</i> 59. Impromptu in <i>B</i> flat (Op. 142, No. 3) .. . . .                       | Schubert    | 4 0   | <i>b</i> 118. Allegro moderato in <i>C</i> (Studies, No. 1) .. . . .                  | Steibelt        | 3 0               |
| <i>a</i> 60. Polacca brillante in <i>E</i> (Op. 72) .. . . .                            | Weber       | 4 0   | <i>a</i> 119. Nocturne in <i>D</i> flat (Op. 27, No. 2) .. . . .                      | Chopin          | 3 0               |
| <i>b</i> 61. Bagatelle in <i>E</i> flat (Op. 33, No. 1) .. . . .                        | Beethoven   | 3 0   | <i>a</i> 120. Prelude and Fugue in <i>F</i> minor (Op. 35, No. 5) .. . . .            | Mendelssohn     | 4 0               |
| <i>a</i> 62. Il moto continuo (from Sonata, Op. 24) .. . . .                            | Weber       | 4 0   |                                                                                       |                 |                   |

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WALTER MACFARREN.

LONDON: EDWIN ASHDOWN, HANOVER SQUARE, W.

# The Overture.

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FOR STUDENTS AND FRIENDS OF THE ROYAL ACADEMY OF MUSIC.

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## Examinations.

SURELY there is no more depressing task for a musician than to preside at an Examination! Whether it be higher or lower, for a scholarship or for a certificate, entrance, annual, or final, it is always exactly the same story. There are the few really musically gifted, towards whom the examiner's heart goes out, there are the painfully industrious and unmusical many, who by mere force of industry and zeal take a standing which their actual musicianship belies, and, worst of all, there are the vast ranks of the incompetent, those who "go in for" music as they would "go in for" medicine, law, or divinity, regarding it as a means of livelihood which only demands on their part two or three years of submission to the drill-master; they themselves bringing but little in the way of outfit or capital: perhaps a little voice, perhaps some more or less flexible fingers—but never any brains. We do not for one moment entertain the expectation—or even the wish—that everyone should be endowed with brilliant talent for music, but it does seem to us so strangely cruel that human beings should take such an attitude as this: "My parents wish me to become a famous singer and earn vast sums of money. I myself have no particular feeling upon the subject, but I will do whatever you, my master, tell me, provided it calls for no physical or mental exertion on my part. If you do not, under these circumstances, make an artist of me the blame will be yours." Yet this is the plain English of the views of thousands who "go in for" music.

It is, of course, useless to groan over—or under—the folly of those misguided fellow-creatures who take up our most exacting of arts without a thought as to their capability; but some consideration may profitably be accorded to those other classes of candidates, the industrious untalented and the gifted but foolish. For the former of these—a class more numerous now than ever—exami-

nations would seem to have been principally instituted, acting as mile-stones wherewith to measure their progress along the weary road of educational routine. But if either teacher or pupil of this class ever really considered the position thoroughly, they would see that the best (as it is the most usual) fate for these plodders is to fall by the way; to diverge into other and fitter paths, matrimonial or otherwise, and not to pursue the weary road until they find—somewhere about middle life—that it is leading them no-whither. To be sure, there are some strange creatures who, like Amiel, love to pass their time in working up to a goal which they never wish to reach, but these are rare exceptions. The English people are so curiously constituted that ninety out of every hundred profess a great love for music, and therefore it has come about that all who have a chance endeavour in a blind sort of way to cultivate the art. This endeavour, in the vast majority of cases, takes the form of a long continued attempt to reproduce already existing music either by their voice or their fingers. Those who strive to understand what music is, and how to produce it themselves, are about five per cent., and of these perhaps one has a reasonable prospect of succeeding. Does not this incline one to look with bitter reproach and exasperation upon that other and most trying class of pupils—the talented fools? It is indeed sad to find the musical gift—the perfect ear—possessed by one who has not brains enough to make use of the treasure. On the part of an unmusical person brains are a very good substitute for genius, but a musician without brains is a sight to make the angels weep—and the examiners swear (if such a thing could be). The clever person with no musical gift can often develop into something almost indistinguishable from a musician, the musical person who cannot and will not try to think is destined to the career of a rocket. And it is just here that examinations are of no use. Whether the clever fool pass or fail, no good

is done and no lesson taught. Examinations afford a stimulus and an object for workers, but after all is said and done, the merely industrious person obtains by their aid a false degree of estimation, while the clever trifler receives a snub which, it is to be feared, has but little beneficial result. "Though ye bray a fool in a mortar yet will he not depart from his folly." Solomon could not have spoken more feelingly had all his three hundred female relatives been candidates for a Musical Examination.

Some readers will doubtless ascribe the somewhat bilious tone of these remarks to the combined influence on the writer of too much examination work, too much Christmas fare, and too much weather, and, now that we come to think of it, they will very possibly be right.

### Passing Notes.

THE severe winter seems not to have been without effect upon some of our contemporaries. The *Standard* has been filling its spare columns with a correspondence upon the ever-fresh subject, "Are we a musical nation?" The failure of the Henschel and Hallé Concerts has been made the subject for much bewilderingly contradictory argument by other papers, including the *Musical World*, which is now, to our great regret, drooping off into a still more fatuous discussion—the merits or demerits of Richard Wagner. Let us be thankful for the thaw!

FAR be it from us to waste more ink over these hopeless subjects, but we may venture to point out, in regard to the failure of the Orchestral Concerts, that two important factors of the question have been wholly neglected by the discussers. One is the enormous advance in musical education of late years, which causes most people to have in their homes quite as much music as they require—sometimes even more than they can bear. This would naturally cause a neglect of those concerts where the music, and not the performers, is the attraction. A still more potent influence is the startling increase in the quantity—and, generally, in the quality—of theatrical entertainments, which cannot fail to diminish the amount of patronage accorded to the less exciting forms of amusement.

Now and then, when there is a sale of some music-publisher's copyrights at Puttick and Simpson's, the musician has an opportunity of finding out the real value of

musical compositions of different kinds. We cannot say that the revelation is always of the most edifying character, but it is hard fact, and therefore to be remembered for his future guidance. The results of the recent auction of Messrs. Brewer's stock would seem to indicate that shilling "Tutors," or instruction books, in spite of their enormous number, are the most valuable musical property; and, generally, the easier the piece (quality not taken into account) the more it will sell. Yet good musicians persist in neglecting this already well-known fact! Does our academic education render us *unable* to write such gems as Pridham's "Fairy Bells," and Smallwood's "Yorkshire Barque," or whatever they are called, these works which, after long years of popularity, sell for a thousand pounds a-piece? If so, there is something wrong somewhere. It is almost enough to make one despise musical culture—or the public.

OUR only English Opera Company is scarcely an institution to be unreservedly proud of. It is true that for its whilom attempts to cultivate native talent the Carl Rosa Company is to be praised, but since it has successfully gone in for catering to its audiences the results are really sometimes too degrading. The so-called revival of Meyerbeer's "L'Etoile du Nord" last year was bad enough, but the revival of Balfe's "Talisman," at Liverpool, on the 15th ult., even threw this into the shade by its reckless disregard for the composer. Nothing was wanting to make the performance "popular" in the worst sense. Songs interpolated, pieces eliminated or hashed about, new ballet-music written by the sub-conductor, new orchestration by various hands, the introduction of camels to advertise the local menagerie—all that the veriest music hall haunter could wish was here to be found. Alas, poor Balfe! But, indeed, his work deserves the kinder fate of oblivion.

THE death of Léo Delibes removes a notable figure from the domain of contemporary French art. The deceased composer's style had all the superficial brilliancy of the best of his school, and his taste in instrumentation was equal to that of Massenet and Gounod. But there was, in his best work, a finer feeling for contrasts of rhythm than any of his peers possessed, and as a writer of ballet-music he was perhaps without a rival. None of his operas have travelled beyond their native country except "Lakmé,"

## A History of the Royal Academy of Music.

BY THE EDITOR.

We were much pained by the opinion expressed by one of our readers when, last December, we announced our intention of writing a detailed history of the Royal Academy. She—of course it was a she—irreverently and impolitely said “How dull that will be!” Now this remark was doubly reprehensible; for, in the first place, we had hoped that all our readers, whether students or not, were sufficiently interested in the old place to desire to know somewhat of its past; and, secondly, we fondly flattered ourselves that whatever faults might be laid to our charge, we had hitherto acted up to our opening programme of THE OVERTURE that “wild horses should not force us to be dull.” But of course if you think otherwise we don’t want to play with you any more. Good-bye!

When we say the hundred *best* works we mean rather the hundred most representative works; thus, as far as works in symphonic or sonata form are concerned, none have been written superior to any of Beethoven’s; but supposing—as we said—that there were to be a general holocaust it is obvious that we could not hope, out of our hundred brands snatched from the burning, to save all of these. There is vocal as well as instrumental music to be considered, and the various national schools—aye, even that of England—demand to be represented. The task of selection is no easy matter. As we said before, groups of pieces or songs published under one opus number cannot be counted as one, but we make the one concession of reckoning the two parts of Bach’s 48 Preludes and Fugues as a single work.

By the time this number is in the hands of our readers a real English opera will have been established by the man who has been working to that end all his life, and Sir Arthur Sullivan—unless the promise of the last rehearsals of “Ivanhoe” is entirely belied—will have achieved his greatest triumph. We humbly offer him our sincerest congratulations.

### The R.A.M. Club.

A SOCIAL MEETING was held on Tuesday, the 20th ult. It proved a very pleasant gathering, and amongst the “visitors” we noticed Mr. Theodore Frantzen.

PUPILS with many ready excuses seldom amount to much.—*The Etude.*

A History of the Royal Academy of Music.

BY THE EDITOR.

No: what we intend to try and do is to write a history on the Herbert Spencer plan. You don’t know what that is? Dear, dear, how shockingly ignorant musical people are! Why, in his treatise on Education the eminent philosopher points out the absurdity of history occupying itself chiefly with the doings of kings and neglecting the real history of a nation, which can only be found in the development—moral, religious, artistic, and social—of its masses. If anyone, therefore, in order to set at rest the vexed question, Are we a Musical Nation? seeks to write a history of English music he should not make his work a series of biographical sketches of Purcell, Arne, Crotch, Bennett, and Sullivan, but should compile from the records of the past three centuries a lucid description of the state of musical taste and culture in the lower, middle, and upper classes during that period. And we wish him joy of his task. Ours is a less ambitious scheme, though similar in kind. It were of little real value at this time of day to dwell upon the vicissitudes of fortune which our Institution has undergone, though its struggles against evil fortune have continued till within a recent date: our chief aim shall be to describe whom and what and in what manner it has taught, how the manner and matter of the teaching has altered with time, and, above all, what kind of creatures the students have been at different epochs. As to who governed and directed and patronised and all that, if we put anything in regarding these matters it

will be merely for completeness' sake, and you may skip it if you like—or if you think we are getting dull.

The Royal Academy of Music was beset by troubles from its very first conception. It is usually stated in print that it was founded at a meeting summoned by Lord Burghersh (afterwards Earl of Westmoreland) at the Thatched House Tavern, on July 5, 1822. But this bald statement ignores the fact that the foundation of such an institution had been not only proposed and urged by many voices for several years before this date, but a detailed scheme had been laid before the Philharmonic Society, which appointed a special committee to examine it and carry it into effect. The names of Livins, Burrowes, and Walmisley appear as chief promoters of the scheme. The committee had prepared their report, and a general meeting was held for the purpose of printing and promulgating the prospectus, when, to the surprise of the members, the establishment of A ROYAL ACADEMY OF MUSIC under the patronage of the King, with a list of Directors, Trustees, and a Sub-Committee, and a complete system of rules and regulations, was announced on the very day the general meeting was held. As in the long list of names not a single one of any distinguished professional musician found place the disgust of the Philharmonic Society may easily be imagined. But it must be remembered that at this period music in England was chiefly represented by the Italian Opera singers, and it is therefore not difficult to understand why the art was looked down upon. A few sentences culled from a very ponderous Review article of the period "On the Character of Musicians" will aptly illustrate the prevailing state of public opinion on this point:—

The education of a musician, as now conducted, but too commonly begins in severe labour and privation. . . . Man is not born for labour only. The mind, as well as the body, demands and will have variety and relaxation. Hence the early character of the musician is liable to be tinged by opposites; by an overweening opinion of his own accomplishments, and by vulgar and dissolute habits acquired during the season of obscurity. It will now hardly be disputed that excellence in the fine arts calls into exercise a larger portion of sensibility than belongs to excellence in any other pursuit, considered of itself, and that this sensibility receives nourishment and strength every day from the practice of music. It follows that the science not only trains its professors to this superior power of perception, but also throws them into the company of others, who are the objects of similar excitement. If these premises be true, it will, and it does, in point of fact, account for the moral aberrations of those employed in the fine arts, which, though they

sometimes terminate in gross sensuality, will be almost always found to begin in sentiments, the offspring of an excitability that may fairly be termed morbid. . . . Few indeed are there who combine general knowledge with excellence in art. . . . Nor is the common neglect of general attainment at all wonderful under the circumstances. The labour of practice can scarcely ever be relieved except by some coarse or dissolute species of dissipation. The poor musician can find no better associates than those of his own condition, and while his sensibility is sharpened by his art, his taste occasionally awakened, and his manners improved by the good company into which that art casually introduces him, it is most probable that he is only made to feel the more acutely those deficiencies which he has not the means to repair. The polite and the informed who are induced to enter into conversation with him discover at once that his recommendations are confined to his fiddle or his voice, and they quit him under that hopeless conviction, while he himself is doomed to experience for evermore the mortification of a neglect the more cutting as he conceives it to be the effect of the insolence of wealth, or the hard-heartedness of pride. . . . I have observed that music, supported by other liberal attainments, has frequently formed the best introduction to the best company; and I have as uniformly seen, that even in connection with great particular talent, if unaided by such concomitants, it has led to dissolute habits and the ultimate destruction both of body and soul.

We apologise for the length of our quotation, but the beauty of style of the extract must plead our excuse. If people were as exuberant in their language now-a-days the world would be too small to hold its books. But what a terrible picture of the musician is here drawn! We could wish that the pompous and virtuous writer were merely evolving it from his inner consciousness, but at least his ideas were the ideas of "the polite and the informed" of his day.

We will now proceed to give an abstract of the original prospectus of the Royal Academy.

(*To be continued.*)

### Academy Ballads—VIII.

#### THE TENOR.

It was a peerless tenor, full of power and of pith,

(Believe this legend if you will, or call it but a myth),

His name was Braham John de Reske Nicolini Smith.

Within the Roy'l Academy he studied many terms;

At home he took all lessons to avoid inhaling "germs"—

The need of this a medical certificate confirms.

Sight-singing? Why, he fainted at the mere idea of it,  
To strain his precious organ for such doubtful benefit.  
His teacher coincides, and so his absence they permit.

Still less could they expect him on a Friday in the choir;  
Of course he *would* attend if 'twas the Principal's desire,  
But—doctors and professors threaten consequences dire.

At the Orchestral Concert he should sing as our great gun;  
A telegram arrived just as the music had begun:  
"St. James's Hall was draughty, and no risks he ought to run."

A sudden message came one day: "Please send us two or three Good singers for Lord Fluffem's garden party. Handsome fee."

The tenor curled his lip: "It isn't good enough," said he.

A place in opera chorus he indignantly refused;  
At an offer from the East End he professed himself amused,  
And from all Artists' Benefits he "begged to be excused."

Some day no doubt all other singers in the shade he'll throw,  
If once he gets his chance; but, meanwhile, what I want to know  
Is, what's the good of tenors who seem only made for show?

### Notes on Bach's Forty-eight Fugues.

By EBENEZER PROUT, B.A.

(Concluded from page 118.)

No. 41.—*A flat major*, C, 50 bars (4 voices). An extremely fine fugue. The answer is *tonal*, with a regular countersubject. Though nominally a four-part fugue, there is a great predominance of three-part writing, less than one third of the whole being really in four parts. At bar 13 the countersubject is combined with the subject in double counterpoint at the twelfth, and at bar 41 it is curiously varied. At bar 37 the subject is introduced in the bass *per arsin et thesin*, that is, with reversed accents. The two episodes (bars 10 to 13, and 26 to 32) are both founded on fragments of the subject. There is only one partial *stretto*—

bars 41, 42. There is a complete counter-exposition, beginning at bar 13.

No. 42.—*G sharp minor*, §, 143 of bars (3 voices). A very interesting fugue, one of the longest and most elaborate of the series. The answer is *real*; there is a regular countersubject, but (as in No. 4) it is not used in the exposition. The form of the fugue is peculiar, and resembles that of the organ fugue in C minor (Peters' Edition, Vol. 4). At bar 61 the countersubject is announced *without the subject*, and has a complete exposition of its own, extending to bar 83. Every subsequent appearance of the subject is accompanied by the countersubject. The seven episodes (bars 23 to 32, 37 to 44, 49 to 54, 84 to 96, 107 to 110, 115 to 124, and 129 to 134) are, as usual with Bach, developed from suggestions of the subject, countersubject, or *codetta*. The fugue contains no *stretto*.

No. 43.—*A major*, C, 29 bars (3 voices). A melodious little fugue, of such simple construction as to call for hardly any remarks. The answer is *real*, and there is no countersubject. The four short episodes (bars 13 to 15, 17 to 20, 21 to 23, and 25 to 27) are all founded on the last bar of the subject, which is sometimes—*e.g.*, in the fourth episode, taken by inverse movement. There is no *stretto*.

No. 44.—*A minor*, C, 28 bars (3 voices). One of the finest of the three-part fugues. The opening notes of the subject are identical (except as to key) with those of Handel's Chorus, "And with His stripes." The answer is *tonal*, with a regular countersubject. The first note of the subject is frequently changed, so that it resembles the answer (bar 17), or a passing note is introduced (bars 9, 25). At bar 21 the countersubject is slightly varied, and on the last appearance of the subject (bar 26) only the last few notes of the countersubject are used at all. The short episodes are all very interesting. The first (bars 8, 9) commences with a transposition of the *codetta*, bar 5; the following figure of demisemiquavers is a modification of the countersubject, bar 4. The second episode (bars 11 to 13) is a new treatment of the *codetta*, on which the third (bars 15 to 17) is also founded, with fresh counterpoint. The fourth (bars 19 to 21) is a sequential treatment in the bass of the last part of the countersubject, accompanied by a canon at the fifth for treble and alto. The fifth (bars 23 to 25) commences with a portion of the countersubject in the bass accompanied by fragments of the *codetta*.

Bars 24 and 25 are closely related to the third episode.

No. 45.—*B flat major*,  $\frac{3}{4}$ , 93 bars (3 voices). A highly interesting fugue, presenting some unusual features. The answer is *tonal*, but it later (at bars 21, 32) appears as a *real* answer; this is often the case with tonal fugues. There is no countersubject. The episodes, which are mostly short, are all founded on suggestions from the subject. There is a counter-exposition (bars 32 to 44); but, as frequently happens, it is not carried through all the voices. The specialty of this fugue is the treatment of the two new counterpoints which accompany the entry of the subject in bar 33. If we compare bars 33 to 35 with bars 41 to 44, we shall see that in the latter passage the upper of the two counterpoints is inverted in the twelfth, and at the same time the lower one in the tenth. At bars 56, 57 the two counterpoints are inverted in the twelfth with one another; and at bars 80, 81 the second counterpoint again appears at the tenth against the subject. There is one small *stretto* (bars 53 to 55).

No. 46.—*B flat minor*,  $\frac{2}{3}$ , 101 bars (4 voices). This is emphatically one of the finest and grandest, as well as one of the most elaborate of all Bach's fugues, and deserves a somewhat minute analysis. The answer is *real*, with a regular countersubject. On the first entry of the subject in the bass (bar 11), the countersubject, instead of being given, according to rule, to the voice which last entered (the treble), is repeated by the alto which had it before. The first episode (bars 21 to 26) is founded on the last notes of the subject, treated by imitation between alto and tenor; the alto in bars 25, 26 is taken from the end of the countersubject. After the first episode, a close *stretto* is introduced (bar 27). The subject in the tenor is answered in the seventh above, and at one minim's distance, by the alto. The countersubject is not present here. At bar 33 the arrangement is reversed, the subject in the treble being now followed, at one minim's distance, by the bass in the ninth below—again without the countersubject. The second episode (bars 37 to 41) is made from the close of the countersubject, two notes being added at the beginning of the phrase. After the second episode begins a counter-exposition (bar 42), later in the fugue than this feature is usually found. Both subject and countersubject are now taken by inverse movement; but in the inverted form the last three notes of the

countersubject are never employed. This counter-exposition by contrary movement is carried through all the voices; but, as is often the case, the entries of the third and fourth voices are not at the regular intervals. The last entry (bar 58) is only accompanied by part of the countersubject. The third episode (bars 62 to 66) is a sequential passage made from a variation of the treble of bars 11, 12. At bar 67 is a second *stretto*. The inverted subject is now imitated at a minim's distance; but the intervals of the first *stretto* (bars 27 to 37) are now reversed, the ninth being above and the seventh below. At bar 80 the inverted subject is answered at a minim's distance by the subject in direct form, the middle portion being accompanied by a fragment of the inverted countersubject. The last episode (bars 84 to 88) is formed from fragments of the subject, direct and inverted. At bar 89 the subject is answered at a minim's distance by its own inversion, thus reversing the procedure of bar 80. Lastly, in the *Coda* (bar 96), the subject, in two voices in sixths, is answered, still at a minim's distance, by the inversion of the subject in the other two voices in thirds.

No. 47.—*B major*,  $\emptyset$ , 104 bars (4 voices). The finest example in the whole work of double counterpoint in the twelfth. The answer is *real*; there are two counter-subjects, which, however, are not used simultaneously. In the exposition (bars 1 to 22) the subject is accompanied by the first countersubject. An additional entry of the subject appears in the bass (bar 19) to allow the countersubject to be heard above it. The inversion is here, as usual, in the octave. The counter-exposition commences at bar 27. The subject is now accompanied by a second countersubject, which for the rest of the fugue replaces the first. This new countersubject is written in double counterpoint in the twelfth, and is invariably employed at that interval. At bar 36 the inversion in the twelfth of the second countersubject is seen for the first time; it accompanies every subsequent entry of subject or answer, excepting that at bar 75, where only a fragment of the countersubject is employed against the first two notes of the subject. The entry of the subject at bar 60 is accompanied by the countersubject in a different manner, the latter being introduced half a bar earlier than in other places. The episodes (unlike those in the majority of the fugues) are mostly not formed exactly from the material of either the subject or

the countersubjects. Suggestions of the second countersubject will be seen at bars 56 to 59, 63 to 74, and 88 to 92, but a large part of the episodical matter is actually new. The fugue contains no *stretto*.

No. 48.—*B minor*,  $\frac{3}{8}$ , 100 bars (3 voices). This fugue is so regular in construction, and so clear in outline, as to require but few notes. The answer is *tonal*; there is a regular countersubject which, as in Fugues 4 and 42, is not introduced in the exposition. It is seen for the first time in bar 29. The episodes (bars 21 to 26, 32 to 35, 41 to 44, 50 to 54, 60 to 69, and 76 to 81) are all formed of material previously employed. There are two *stretti*; in the first (bar 69) for two voices, the first note of the subject is altered; and in the second (bar 96), the treble has the subject in a varied shape. It is worth while to notice the curious resemblance between a passage in the *Coda* of this fugue (bars 87 to 90) and an episodical passage in the fugue in the same key, of the first set (fugue 24, bars 19, 20).

In concluding this series of papers, it may be both useful and interesting to give a general summary of the chief points noticeable in the fugues. The work contains one fugue for two voices, 26 for three, 19 for four, and 2 for five. If the order of entry of the voices be examined, it will be found that the soprano is the first to enter in fourteen, and the last in eleven fugues; the alto is the first in eighteen, and the last in three; the tenor is the first in seven, and the last in three; and the bass is the first in nine, and the last in thirty-one. It is curious that the soprano does not lead in any of the four-part fugues. An outside part has the first entry in 23 fugues, and the last in 42.

The answer is *real* in 20 fugues, and *tonal* in 28; there are 29 fugues which have regular countersubjects; but in three of these (Nos. 4, 42, and 48) the countersubjects are not employed in the exposition, but make their first appearance later. Two fugues (Nos. 4 and 21) have two countersubjects used together; and No. 47 has two treated in succession, but not employed simultaneously.

Fourteen fugues have a counter-exposition, in many cases only partial—*i.e.*, not carried through all the voices. In Nos. 15 and 46 both subject and countersubject are inverted in the counter-exposition.

The subject is used by inversion in thirteen fugues, and in two (Nos. 15 and 46) the

countersubject is also inverted. Augmentation of the subject is met with in three fugues (Nos. 8, 26, and 27), and diminution in two (Nos. 27 and 33).

Twenty fugues contain *stretti*, sometimes only fragmentary, at others very elaborate; while pedal points of more or less extent are to be found in thirteen cases.

Double counterpoint in the tenth is employed in fugues 40 and 45, and in the twelfth in Nos. 2, 8, 13, 17, 28, 40, 41, 45, and 47.

Very fine examples of triple counterpoint will be seen in fugues 4, 7, 12, 17, 18, 21, 38, and 45.

If this imperfect analysis of some of the finest works in the whole range of music induces readers of THE OVERTURE to approach the study of the "Forty-eight" with more interest and appreciation than they otherwise would have done, I shall be amply repaid for the time spent in the preparation of these papers.

## Chats on Technical Subjects.

### VI.—CONDUCTING

By F. CORDER.

THERE are comparatively few English musicians who have to make conducting the main business of their lives, but there are many, especially among organists and teachers of singing, who are occasionally called upon to direct a chorus or an orchestra, and they are sometimes astonished to find themselves incompetent, though they may be excellent musicians. At first sight it does not appear a very difficult task for a man with a good ear and a nice sense of rhythm to stand up and indicate, by waving a stick, the pace and style of performance to his followers; but, like everything else appertaining to musical art, it requires some natural aptitude and a considerable amount of practice. And in what does the difficulty consist? Ask a few eminent conductors in what the secret of successful conductorship lies. Mr. Manns says: "You want a naturally fine ear, cultivated by long association with an orchestra." Ferdinand Hiller said: "I regard a conductor as an unfortunate necessity. If all players read correctly, and had a perfect sense of time, they could dispense with him. So the conductor should be as unobtrusive as possible." An eminent Hungarian musician of my acquaintance sums up the matter more tersely and, to my thinking, more practically, when he gives it as the primary essential of

a good conductor that he should know his score. And if we bear in mind exactly what a director has to do, this does seem the most indispensable qualification; for the man who knows everybody's part perfectly must surely be able to direct the movement of the entire force at his disposal, which he cannot so well do if any portion of his attention is devoted to taking in the details of the score on his desk. Yet it is not an uncommon thing for a so-called conductor to get up and beat the time over a piece which he is reading for the first time. This is quite possible, though inadvisable, in the case of a simple score, but in the case of a symphony or opera such "leadership" is a farce and an imposition, for whatever is good in a performance under these circumstances must be owing to the subordinates, and whatever is bad can only be attributable to their leader. So let the young conductor take to heart this first recommendation: Learn your score, especially the points of entry, absolutely by heart. I would not have him dispense with the book—that is silly bravado; but let him know his score so well that he need scarcely ever glance at it, but can keep his eyes to catch those of his band who need to have the cue given them.

Now as to that actual beating of the time, which many people believe to be by far the most important part of the conductor's duty, it is obvious that, whether the hand be used (as in old times), the *bâton* or fiddle bow (as now-a-days), or the umbrella (as by a certain person well-known to bandsmen), the sole object is to convey to the performers the distance dividing the accents—commonly and erroneously called the rhythm. Now, whether a man, whilst doing this, stands like a soldier and makes little regular movements, or whether he gesticulates and turns himself into a convulsive jack-a-dandy matters not one straw, provided he makes himself intelligible to his followers. A man of military training will not be likely to err on the side of over-gesticulation, but a conductor of excitable nerves—a common thing among musicians—will be prone to use both arms, nod his head, and stamp with his feet on any and every occasion. I can only warn the young conductor to restrain himself in these particulars as much as possible, that he may avoid irritating his audience and exhausting himself, and also that he may have some resources left for emotional climaxes. I have seen our two quietest conductors, Hans Richter and Sir Arthur Sullivan, both behave as above described;

but only on great occasions. At rehearsal it does not so much matter, but at performance it is surely not right to let it appear to the audience that you can only keep things right by frantic exertions. You have only to remember that *fortes* in the orchestra or chorus are not the direct outcome of your muscular exertions.

The mere waving of the stick is not so simple a matter as might be thought, and the young conductor would do well at the outset to practise it before a looking-glass in his own room. He will then perceive that the movement of the *bâton* through the air takes an appreciable space of time and that there is some difficulty in making it clear at what precise place in its gyrations the accent, or "beat" occurs. Of course the slower the *tempo* the greater is this difficulty. He must endeavour to make a swift and decided stroke, which shall come to as distinct a stop as if the *bâton* struck some obstacle (beware, though, of the detestable habit of striking the desk!), the stop representing the accent and the stroke, of course, being part of the preceding beat. Whether, in performing this movement, he employ one, two, or three joints of his arm is quite immaterial; it is only obvious that larger movements are necessary when directing a larger concourse. In making large movements, if the elbow joint be used the wrist should be immovable, and if the shoulder-joint be used neither of the lower joints should be employed more than can be helped. The force of these directions will be readily apparent upon trial before a glass.

The most ordinary fault with conductors is that, feeling the "dead point" of their beat to be not clearly comprehended by their band when the *tempo* is moderate or slow, they are tempted to beat the half-beats, which makes the stick difficult to follow in its complex gyrations. Learn to beat crotchets clearly, down to M.M.=60, and you will have achieved a very difficult task.

I need not expend many words upon the principal points in a conductor's duty—the obtaining a perfect *ensemble* and unanimity as to degrees of light and shade. These depend wholly upon the alertness of his ear, and his power of sympathetically ruling his forces. Practice develops the former of these gifts to a marvellous extent. I have heard Gernsheim detect a quite immaterial (that is, a non-dissonant) wrong note in the second clarinet in the midst of a *Tutti*, while, on the other hand, many a composer, whose opportunities of conducting are scarce, will

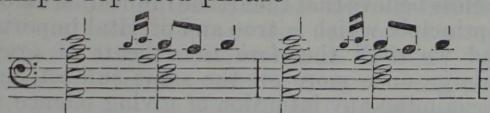
pass faults by the dozen. Much else is there appertaining to the conductor's art which would be here out of place. Experience is the main thing; all that the tyro can do is, firstly, to learn his score, and, secondly, to learn how to beat time.

### Reviews—Major.

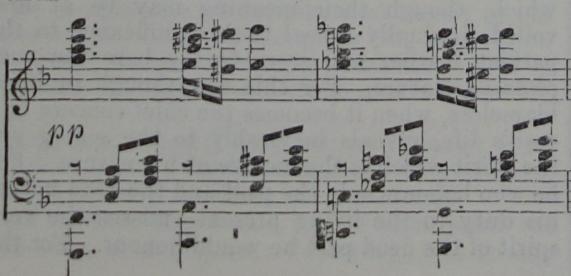
*Concerto in A minor, for Violoncello and Orchestra.* (Op. 34.) By Hans Sitt.

[Leipzig: Breitkopf & Härtel.]

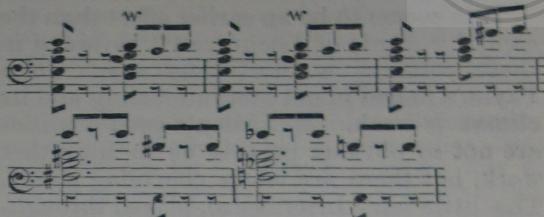
THE past twelvemonth has been prolific in musical compositions, and if none of the operas and cantatas seem destined to long life, we have at least the satisfaction of being able to point to an unusual quantity of less pretentious works which may hope for a niche in the temple of fame. Not the least of these is the work now under notice. Hans Sitt is a composer of the modern German school, which in plain English means a man of very thorough technical attainments but little individuality. There are any number of these fine musicians in Germany, whose work is technically irreproachable, but who tell us nothing new and who might be twin brothers for any difference of style they display. Whether this is the fault of a Conservatoire education or not we cannot here pause to consider. Herr Sitt has published a number of works of little interest—a Violin Concerto of his was played by Mr. Carrodus last year; but in the present instance he has roused himself (somewhat like Max Bruch with his one work) and has produced a Concerto which is quite the most interesting for the instrument with which we are acquainted. He has adopted that ticklish device, the "metamorphosis of themes" too, but has employed it as successfully as Schumann. A simple repeated phrase—



which is the principal feature of the first subject of the first movement, re-appears in the slow movement as a second subject, thus—



while in the *Finale* it becomes again the principal subject of a very spirited Tarantella—



This transformation of a theme is a dangerous device because it easily becomes artificial; but in the present instance the subject not only becomes improved each time, but is made to throw off fresh subordinate phrases, which shows that the composer is not harping on the same idea because he suffers from paucity of invention. His passage-writing is effective and shows a thorough knowledge of the instrument, but this, as well as blameless orchestration, one has a right to expect. Altogether, this is an excellent piece of work.

*Young Lochinvar.* A Ballad for Baritone solo, Chorus, and Orchestra. By Ethel M. Boyce.

[London: Novello, Ewer & Co.]

It has been our lot to look over a good many settings of Sir Walter Scott's familiar poem lately, and we cannot own to being well pleased with any. Perhaps the poem is partly in fault, for its perpetual cantering anapaestic rhythm almost insists upon being supplied with the corresponding figure in the music. And, unfortunately, what with Beethoven's seventh Symphony and Schumann's eternal use of the figure (let alone Wagner's) it is hard to use it so as not to fall too familiarly on the ear. We have seen a setting of "Young Lochinvar" in which the composer had ingeniously avoided—even in the name of the hero—using this rhythm at all, so the thing can be done. Apart from this objection, to which Miss Boyce's work is certainly open, we can unreservedly praise it as a vigorous and spirited little piece. But in this, as in all the settings we have seen, at the words "Now tread we a measure" a Minuet is introduced. Does no one know what a Galliard was? It was a quick dance of almost a Waltz character. Miss Boyce's Minuet, however, gives a good contrast to the breathless hurry of the rest of the work, and that is the main point.

*May Margaret.* Choral Ballad. (Op. 17.)  
By Erskine Allon.

[The London Music Publishing Co.]

This seems to be an earlier effort than the capital "Annie of Lochroyan" reviewed in these columns a short time ago. John Payne's ballad is not over interesting and its climax is weak. Mr. Allon's good qualities are not so obvious in this as in his other work, but there are many charming points. The little fairy Intermezzo, played throughout with the hands crossed, pleases us exceedingly. In the choruses there is plenty of melody, though the endeavour to be simple has caused the middle parts to be somewhat tame; the principal fault is a lack of life in the rhythm. We notice an ugly misprint on page 22: the notes in the bass voice part at bar six are all a tone lower than is meant.

### Reviews—Minor.

*Six Characteristic Pieces for Organ.* By Filippo Capocci.

[Laudy & Co.]

It is not much music of any kind that we get from Italy in these days, but Signor Capocci is a distinguished organist at Rome, and therefore we examine his works with attention. They are well written for the instrument, and that is about all the praise we can give. They are about as interesting as the average organist's improvisations, being utterly devoid of character or thematic interest. They have plenty of good harmony and counterpoint, plenty of modulation—in fact, they are more what one would expect from an English Mus. Doc. than from an Italian, but we cannot honestly say that they are worth the paper they are written on.

*Eight Fugues from J. S. Bach's "Well-tempered Clavichord."* With analytical expositions in colours, and appended harmonic schemes. Edited by Bernardus Boekelmann.

[Novello, Ewer & Co.]

DR. BOEKELMANN has gone to immense pains in preparing this remarkable edition of a portion (why not the whole?) of Bach's immortal work, with the idea of benefiting those who are studying by themselves. The plan adopted, which is superior even to the printing of the Fugues in score, is this: The subject, wherever it occurs, is printed in red, the countersubjects in green, violet, and other colours, while the episodical matter alone is printed in black. Thus any bar can be analysed at a glance. With characteristic thoroughness, however, the editor has not rested content here. Besides elaborately fingering and phrasing the fugues, letters underneath the bars point out the tonality, asterisks show all deviations from the normal form of the subjects, and, in addition, a scheme of the harmony of each is given at length, together with an explanatory description in three languages. We could only wish the good gentleman had not been so thorough. The person who needs all this would require also

to be provided with fingers to play, ears to hear, and brains to take in the work. Of course, such an edition is rather expensive, each Fugue costing two shillings net, and there is the drawback that it is incomplete. The Fugues chosen are: No. 1 (C major), No. 3 (C sharp major), No. 4 (C sharp minor), No. 7 (E flat), No. 10 (E minor), No. 21 (E flat major), No. 22 (B flat minor), and No. 31 (E flat)—a good selection, though we would have rather seen No. 10 replaced by No. 8. But there can be no two opinions as to the value of this edition to the student.

*En Pastel.* Three characteristic pieces for Pianoforte. By Sigismond Noskowski. Op. 30. [Breslau: Jules Hainauer. Brighton: Messrs. J. & W. Chester.]

SIGISMOND NOSKOWSKI is perhaps the most original and worthy of the interesting group of contemporary Russian composers. Even in light drawing-room pieces like these he has always something to say, and says it well. No. 1, "Au Printemps," is a bold melody with a constant arpeggio accompaniment, which, in spite of its familiar outline, never verges on the commonplace. No. 3 is a "Berceuse" of an original type. The composer's use of the minor dominant chord in the sixth bar will be very likely taken for a misprint by many. No. 2 is a Valse of a less individual kind; the introductory bars are more surprising than pleasing. Altogether these pieces are worth knowing, being suitable for teaching, if only for the admirable way in which they are written for the instrument.

*Studien.* Nine Pianoforte pieces. By Hans Harthan. Op. 25.

[Breslau: Jules Hainauer. Brighton: Messrs. J. & W. Chester.]

EASY pieces of good and yet effective character are lamentably scarce. These nine miniatures deserve a very high place among such. They are somewhat akin to the productions of Philipp Scharwenka in their fluent grace. But they should have been published in one book instead of being spread out in their present form.

### The Tombs of the Prophets.

IN a recent issue of this Journal appeared an article which, we believe, gave offence in some quarters. This we sincerely regret, but we nevertheless believe that the article in question embodies a principle which is true and of vital importance, and we shall therefore take heart of grace to enlarge once more on the same subject, hereby disclaiming any intention of giving offence to, or of aiming our words at, any particular person or persons whatsoever.

The remark once made to the Jews as to their laudable habit of building the tombs of the prophets, is one of those profound utterances which, though their meaning may be at first veiled, gradually reveal their significance to the patient learner and seem to lay bare the very roots of Nature. For this act, though in itself blameless, when it becomes the chief concern of a man's life, reveals inevitably to the seeing eye the spirit which is the motive of his nature. For he who honours only the past and the dead misses his duty to the living present—misses the very spirit of the dead past he would honour. For the

great dead of the past lived in their present, their gaze was fixed not backward but forward, and in their strength and keenness of prophetic vision lay the glory of the seers whom now men seek to honour by a spirit which they spent their whole life in fighting to the death-grips. These profound words, addressed 2,000 years ago to a few Jews away under the Syrian sky, vibrate yet, and are as true now as then; are, like nearly all the reported utterances of the speaker whose lips framed them, of far wider and deeper significance than at first sight appears, for they enunciate one of the root-principles of the universe, and they are equally applicable to the art-world with the moral-world, where their immediate application lay.

The article we speak of was a fanciful *critique* of a future musical work by a coming composer, and dwelt with ironic emphasis on the want of simplicity, want of melody, want of clear form, want of every good thing which the admirable works of the by-that-time-alas-neglected-and-despised Bach, Mozart, Beethoven, and Wagner so abound in. (Speaking of Germans, one is apt to fall into German idiom.) To prove that this sarcasm was not unjust, we will quote a few passages from Otto Jahn's "Life of Mozart." We must remark, however, that they will cut both ways. If they may be a lesson to the worshippers of the past to understand their idols better, to learn to enter into their spirit instead of sacrificing on their altars, to teach them that the spirit that moved them is the very same that moves sincere and strenuous minds now—they should also teach those who think they can cut themselves adrift from the past and fix their eyes and thoughts solely on the present and future that there is a unity, a solidarity of mankind which cannot without loss be forgotten; that the spirit which moves their idols now is the very same which moved sincere and strenuous minds in the past, and that to understand these men or even those of the present it is necessary to get behind the forms in which the manifestation clothes itself, to the spirit which lies within. Musicians, like most other men, are too apt to rest content with the surface-beauty of the form, instead of trying to get at what lies behind the form—what is the meaning therein enshrined. Hence comes it that men like Brahms, who to a certain extent scorn the surface-beauty, appear to many rugged, austere, and repellent.

Our first quotation is concerned with the vexed question of music-drama and conformity to theorists' rules, and may be a surprise to some. It is Mozart himself who writes as follows: "It would be by far the best if a good composer who understands the theatre, and knows how to produce a piece, and a clever poet, could be (like a veritable phoenix) united in one; there would be no reason to be afraid as to the applause of the ignorant then. The poets seem to me something like trumpeters, with their mechanical tricks—if we composers were to adhere so closely to our rules (which were well enough as long as we knew no better) we should soon produce music just as worthless as their worthless books."—Jahn II., 226.

This is not exactly the traditional Mozart, is it? There is here no slavish adherence to precedent, though a just recognition of its true use.

As another illustration of the same point the following is of interest: "However odd it may

appear to us—admiring as we do, above all things in Mozart, his clearness and purity of form—Dittersdorf's comparison of him with Klopstock, it is nevertheless instructive, as showing that his contemporaries" [the most intelligent of them] "prized his grandeur and dignity, and the force and boldness of his expression, as his highest and most distinguishing qualities. . . 'It is a pity,' says a favourable critic in a letter from Vienna (January, 1787), 'that in his truly artistic and beautiful compositions, Mozart should carry his effort after originality too far' " [doesn't it sound like a criticism of "Tristan"?] "to the detriment of the sentiment and heart of his works. His new quartets, dedicated to Haydn, are much too highly spiced to be palatable for any length of time." Prince Grassalcovitz, a musical connoisseur of rank in Vienna, had the quartets performed, as Mozart's widow relates, and was so enraged at finding that the discords played by the musicians were really in the parts, that he tore them all to pieces—but Gyrowetz's Symphonies pleased him very much." [We remember a critic who was present at one of the Tuesday practices wrote to his paper that he had heard a Symphony by young Bennett, who seemed to be trying what he could do with discords. No; "The Bogey-man" is the thing to set London ablaze; no meretricious striving after effect there, all is simple and easy grace, and direct and natural expression of true emotion and "pathos."] "From Italy also the parts were sent back to the publisher, as being full of printer's errors."—Jahn III., 3.

Even Haydn was not always able to follow him, and said: "If Mozart wrote it so, he must have had his reasons for doing so," which shows, however, a beautiful faith when he lacked sight to understand. Mozart's light operas were at once successful, but when "Don Giovanni" was produced, May 7, 1788, it was a failure:—

"Everybody, says Da Ponte (the librettist), except Mozart, thought it a mistake; additions were made, airs were altered, but no applause followed. Nevertheless, Da Ponte took Mozart's advice, and had the opera repeated several times in quick succession, so that people grew accustomed to what was unusual, and the applause increased with every representation."—Jahn III., 137.

Goethe recognised Mozart as far in advance of his time, as the following extract from a letter to Schiller will show: "Your hopes for the opera are richly fulfilled in 'Don Juan'; but the work is completely isolated, and Mozart's death frustrates any prospect of his example being followed."—Jahn III., 141.

Here the sense of loss in this exceptionally gifted contemporary is so keen that Mozart seems to have no successor, to leave a gap which nothing can fill, and his death to end for the time the development of the art. Goethe regarded "Mozart as the proper man to compose his 'Faust.'"—Jahn III., 161. But it is exceptional that a genius should be so honoured in his lifetime; even so intelligent a critic as Carl Maria von Weber is known to have said of Beethoven that he was now ripe for a madhouse—so difficult is it, and such constant effort does it require to follow and understand the workings of original minds. "What a gulf," exclaims a critic of the time—"what a gulf between a Mozart and a Boccherini! The former leads us over rugged rocks on to a waste, sparsely strewn with flowers; the latter through smiling country,

flowery meadows, and by the side of rippling streams."—Jahn III., 6.

The following quotation will serve to show how far in advance of his time Mozart was as a virtuoso, the peculiarity therein referred to having been always regarded as Chopin's own invention, as the white knight says:—"The correctness of my time astonishes them all. The *tempo rubato* in an Adagio, with the left hand keeping strict time, was quite past their comprehension; they always follow with the left hand."—Jahn I., 362.

This idea came to him by applying, to the use of a single performer, his father's rule: "A clever accompanist must not spoil the *tempo rubato* of an experienced artist by waiting to follow him."—Jahn I., 14.

We will now ask our readers to compare the following two passages, the one by Nägeli, who was "thoroughly sincere and earnest in his musical judgments," the other by Richard Wagner; we think the task will prove instructive. Nägeli says: "Mozart cannot be termed a correct composer of instrumental music, for he mingled and confounded 'cantabilität with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, causing it rather to retrograde than to advance."—Jahn III., 33. Wagner says: "The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."—*Ibid.* So true is it that, according to the vulgar proverb, "What's one man's meat, is another man's poison."

In order to understand a man and appreciate the beauty he has to show, you must know his language. To get at Shakespeare you have to master his idiom (which is different in many ways from that in present use, so that many a one is repelled by the strangeness) and be familiar with the limitations and conditions under which he worked. To see the beauty in many of Raphael's pictures, you must be used to the *technique* of his time, which is very different from that of the present. Because we know more scientifically, and have solved some questions that puzzled the Greeks, do we the less admire Homer, Æschylus, Sophocles, or Plato, or think them antiquated? No; the human spirit is one, though it manifests itself differently in different ages; it is for us to learn to read its language in all its varying phases, while ourselves working to achieve still greater freedom and purity of utterance for that beauty and truth which wells up within the soul. Only so can we understand and feel the beauty which calls to us through all the myriad voices of poet and prophet, seer and artist; only so can we approve ourselves worthy sons of their labours to enter in and, by strenuous effort, carry on the work to which they gave their heart and soul. "Let it be remembered that Mozart's contemporaries discovered an exaggerated expression of emotion and an incomprehensible depth of characterisation in those very compositions in which our age recognises dignified moderation, pure harmony, perfect beauty, and a graceful

treatment of form sometimes even to the loss of intrinsic force; and it will be acknowledged that much which was supposed to depend on the construction of the work lies really in the changing point of view of the hearers. Those only who come to the consideration of the work with a clear and unbiassed mind, taking their standard from the universal and unchangeable laws of art—those only who are capable of grasping the individuality of an artistic nature, will not go astray either in their appreciation or their criticism."—Jahn III., 41.

So it is; methods change, the mastery over circumstance increases, the spirit speaks more freely; and he who has truly understood the work of the past, who has entered into its inner spirit, will look at the work of the present with eyes opened, and so the novelty of form will not hinder his just apprehension of its beauty; while, on the other hand, he who is constantly praising the past and disparaging the present, shows clearly that he is the child of those who stoned the prophets, for he has not passed (the never-failing sign of the prophetic nature) behind phenomena to the underlying realities; and had he lived in the time of those whose works he now extols, would have taken part then, as he does now, in such criticism and condemnation—our form of stoning—as we have above set forth. After all, the essential truth, the essential beauty revealed lies not in the forms which are the body, so much as in the indwelling and incarnate spirit breathing through them, looking forth from them with earnest eyes, and calling with still and solemn voices to our hearts from the heart of the living artist-spirit to whose creative love they owe their being. For they too are Shechinah.

### "Thoughts and Reflections,"

BY

T. A. M.

IV.

"TRIFLES make perfection, yet perfection is no trifle." Yes, a finished "reading" can only result, when careful study is given to the details of a musical work. Infinite pains taken over the contrapuntal ramifications, the smoothing and polishing of each harmonic and melodic unit, this produces "good writing."

Yet, in taking this greatest possible care of the details, must also the *outlines* not be disturbed. Especially in the longer and larger works, is it essential that the outline, plan, or shape, be ever kept in view. In composition, those larger contrasts of style, key, and rhythm. In performance, the large patches of "colouring."

In other words, the fine subtleties of expression—faint *nuances* of tone and time—must not be allowed to blur the broader effects, but must be subservient to these.

Nor, in construction, may, for instance, constant and aimless modulation be permitted

to interfere with—or even destroy—those impressive effects of contrast and clearness of shape, that can only be obtained by large tracts in or near a single tonality. The same also holds good with regard to Rhythm and to the harmonies employed.

CONTRAST is indeed the fundamental principle underlying all Art. But it is even more far-reaching than that. For does not consciousness, even perception itself, depend on it?

In music, contrast takes three well defined forms: Contrast of pitch (melody), contrast of combination (harmony), and contrast of time-values (rhythm).

WITH regard to RHYTHM, it must not be forgotten that this has several aspects. The term is besides differently understood by different people. Some see in it merely a mechanical insistence on the bar-line pulsation—but what a blessing it would however be, if *all* school-girls had sufficient of the time-sense to hold firmly even to this primitive view! Far beyond this, is of course that more subtle rhythmical feeling, which permits and dictates delicate undulations of the otherwise straight line of bar-pulsation, without the groundwork of the rhythmical shape being at all lost sight of.

But “rhythm” in music primarily means interest—*pleasure*—produced by the clever juxtaposition of various durations; durations of notes it need not necessarily be, for even knocks on a drum-head, with the intervening time intervals of varied (but ordered) lengths, do give it. This aspect of Rhythm, moreover, includes that musically life-giving fact, ACCENTUATION, with all its sense-transforming powers.

THERE still seems prevalent an impression that to play STERNDALE BENNETT appropriately, one must carefully eliminate all attempt at tone-colouring, cautiously abstain from giving any phrasing or musical punctuation, and suppress all warmth of feeling and individual conception—if one has any!

All the same do we believe this to be a gross misconception—as it must be—of the intentions of any real musician. Bennett himself possessed a highly poetic and almost fastidiously refined musical instinct, and report says, that on one occasion, when someone made use of the aphorism: “Elocution is Music,” he added smilingly, “Yes, indeed, and is not Music also Elocution?”

Certainly, Sterndale Bennett’s ideal of pianoforte playing was widely different to that which now is the ascendant. But then, the instrument itself has also greatly changed, even in these few years. And we certainly do not endeavour to render the sounds issuing from our *modern* Bechstein’s, Steinway’s, and Broadwood’s, like unto those that poor Sebastian Bach had to put up with from *his* instruments!

A GOOD RECITER does not necessarily enunciate his words well when singing; for it would seem, that good elocution is a different matter in singing than in speaking. Even to make merely speech distinct in a large hall requires different management of the voice, to using it in one’s own study; although the principles remain the same.

Exaggerated distinctness—if one may say so—is required for the larger space. The relative force between vowels and consonants, for instance, having to be greatly altered.

SOME of the same laws apply, when the instrument is not the natural, but an artificial one.

To be effective in the Concert-room, all contrasts of tone, accents, shadings, even rhythmical *nuances*, must be somewhat EXAGGERATED.

Needless to point out, that well-conditioned and considered exaggeration is most life-giving and necessary in all Art. If we only give the various points as our own ear requires them in the practice-room, then they will hardly impress themselves on the aural sense of a listener in a large space, who, besides, does not expect them.

If a novelist describes the peculiarities of his characters with no more force than they would in the flesh show themselves to his readers, his pictures would be votel insipid and lifeless shadows of humanity. And the painter, too, knows well enough that he must increase the intensity of the effects he observes, if his works are to be at all suggestive to others.

Yet, whilst giving due weight to this consideration, must the opposite error carefully be avoided, otherwise mere burlesque will result. It is just here that the nicest possible judgment is called for.

TO BE INTERESTED in a thing means that one’s whole attention is for the time absorbed by it.

Hence, if we will but give our full concentration, we shall also be "interested"!

It is a legitimate aim for the artist to endeavour to gain applause by the excellence of his rendering of a great work.

The wrong aim is where applause is bid for, by provoking admiration of the RENDERER by sheer display of mechanical proficiency.

THE CURVE seems everywhere to be more in consonance with our sense of the beautiful, than the straight line or angle.

This we find to be true in everything. The scroll is more graceful than the bare-faced placard. Melody better than monotone. "Twopence coloured or one penny plain," is not even this an expression of the same law? The highest type of the beautiful we have—the human shape—what a play of curves it is, to be sure!

The writer who *quite* straightforwardly and uncompromisingly tells us how the spirit moves him, do we not call him bad names, and at best say he is "wanting in style"?—and into the bargain vote him a desperately uncomfortable companion!

The composer, whose harmonic method is founded on but unmitigated and unadorned sequences of chords, does he not soon weary us, and cause our music-sense to cry out—Avaunt? And how we do rush back to the delight of graceful, flowing, because embellished—unstraight—harmonies, after an infliction of this nature!

But who can say where the reason lies? Certainly all our senses prefer curvature to the blank line. All glaring contrasts of tone and colour (some would even say, of key!) do annoy us because of the same principle, whatever its cause. Moreover, our senses rebel against all sudden shocks, as much as against sharp corners. Possibly this may partly be the cause of the apparent law—possibly it lies deeper though. For the straight line is probably UN-NATURAL. Indeed, is not the whole Universe a slave to the spherical and spheroidal shapes?

The smallest rain-drop, is it not an illustration of the laws that govern a world-shape!

### Scholarships and Prizes.

THE Sainton-Dolby Prize was competed for on December 11, and awarded to Miss MARY HAY. The examiners were Luigi Arditi and Mesdames Hutchinson, Grace Damian, and Hilda Wilson. Miss GALBRAITH,

MISS BONA, and Miss LIZZIE NEAL were highly commended.

THE Rutson Memorial Prize was competed for on December 16, and awarded to Miss ETHEL BARNARD. The examiners were Miss Anna Williams and Messrs. Novara and Coffin. Miss CARRIE HOPPS was highly commended.

THE Potter Exhibition was competed for on December 18, and awarded to Miss ETHEL BARNS for pianoforte playing. Miss KATE GOODSON and Miss LLEWELA DAVIES were highly commended by the examiners.

THE Westmoreland Scholarship was competed for on December 18, and awarded to MR. JOHN WALTERS. The examiners were Messrs. Fiori, Randegger, Walker, King, and Manuel Garcia.

THE Hine Gift was competed for on December 18, and awarded to WILLIAM FREDERICK WINCKWORTH. The examiners were Messrs. Jacobi, Cliffe, and Miss Maude V. White.

THE Sainton-Dolby Scholarship was competed for on the 7th ult., and was awarded to Miss HANNAH HOTTEN. The examiners were Messrs. Heinrich, King, and Walker. Miss RICHARDSON was very highly commended.

### Fortnightly Concerts.

PROGRAMME OF NOVEMBER 29, 1890.

ANDANTE in F, Pianoforte *Ludwig van Beethoven.*  
Mr. ARTHUR AYRES.

SONGS, { "All Soul's Day" ... *Edward Lassen.*  
"Last Night" ... *Halfdan Kjerulff.*  
Miss ELLEN CHAMBERS.  
(Accompanist, Miss LAVINIA POWELL.)

SONG (MS.), "Long Ago" *Amy Gordon-Clapshaw.*  
Mr. MACLEOD R. L'AMY.  
(Accompanist, Miss AMY GORDON-CLAPSHAW.)

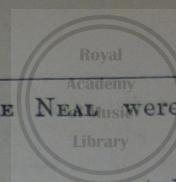
PRELUDE AND FUGUE in C sharp, Pianoforte  
*Johann Sebastian Bach*  
Miss GRACE IERSON.

SONG, "The Morning Prayer" ("Eli")  
*Sir Michael Costa.*  
Miss BESSIE DORE.  
(Accompanist, Miss LAVINIA POWELL.)

ROMANCE } (MS.), Violin ... *Arthur Hinton.*  
UNGARISCHE } Mr. ARTHUR HINTON. (Student.)  
(Accompanist, Mr. GRANVILLE BANTOCK.)

SONG, "Know'st thou the Land" ("Mignon")  
*Ambroise Thomas.*

Miss CLARA BROOKS.  
(Accompanist, Mr. REGINALD STEGGALL.)



LIEDER (MS.),  
 { "Ich kann es nicht vergessen" } *Granville*  
 { "Bist du wirklich mir so feindlich" } *Bantock*  
 Miss ETHEL BARNARD. (Student.)  
 (Accompanist, Mr. GRANVILLE BANTOCK.)  
 SUR LE LAC } Op. 36, Violoncello *Benjamin Godard*  
 SERENADE } Mr. CLEMENT HANN.  
 SONG, "Autumn Storms" ... *Edvard Grieg*.  
 Miss ISABEL LUCAS.  
 (Accompanist, Miss LAVINA POWELL.)  
 RHAPSODY in B minor, Op. 79, Pianoforte *Johannes Brahms*.  
 Mr. T. K. BARNARD.  
 ARIA, "Selva Opaca" ("Guillaume Tell") *Gioachino Antonio Rossini*.  
 Miss GWENDOLINE WHITE.  
 (Accompanist, Miss KATE EADIE.)  
 ADAGIO (Concerto in G minor), Violin *Max Bruch*.  
 Mr. BALLARD GRITTON.  
 (Accompanist, Mr. W. J. KIPPS.)  
 "SERENADE" ... ... *François Thomé*.  
 Miss ROSE SOMERSET.  
 (Accompanist, Mr. REGINALD STEGGALL.)  
 VARIATIONS, Op. 35, Two Pianofortes *Theodor Kirchner*.  
 (Miss EDITH MANN and Miss AMY SCRIVEN.)

## EXTRA CONCERT.

PROGRAMME OF DECEMBER 17, 1890.  
 PRELUDE AND FUGUE in A minor, Organ *Johann Sebastian Bach*.  
 Mr. SYDNEY HUNNIBELL.\*  
 ANDANTE AND PRESTO AGITATO, Pianoforte *Felix Mendelssohn Bartholdy*.  
 Miss FLORENCE WINTER.  
 SONG, "Will he come" ... *Arthur S. Sullivan*.  
 Miss GALBRAITH.  
 (Accompanist, Mr. REGINALD STEGGALL.)  
 TOCCATA, SICILIANO AND SCHERZO *Domenico Scarlatti*.  
 Miss BEATRICE HOWELL.  
 SONG, "I sit upon the Mountain Side" *(Old English Air.)*  
 Miss ADELA BONA.  
 (Accompanist, Mr. REGINALD STEGGALL.)

ALLEGRO BRILLANTE, Op. 92, Two Pianofortes *Felix Mendelssohn Bartholdy*.  
 Miss MAUDE WILSON and Miss LLEWELA DAVIES.  
 RECITATION, "Aunt Tabitha" *Oliver Wendell Holmes*.  
 Miss EDITH SEELY.

SONATA in E minor, Op. 90, Pianoforte *Ludwig van Beethoven*.  
 Miss MILDRED C. BOTTING.  
 SONG, "Ave Maria" ... *Franz Schubert*.  
 Miss JOSEPHINE SCRUBY.  
 (Accompanist, Miss E. J. SCRUBY.)  
 LARGHETTO, Violoncello ... *Joachim Raff*.  
 Miss KATE OULD.  
 (Accompanist, Mr. REGINALD STEGGALL.)

\* With whom this subject is a second study.

## PROGRAMME OF THE 24th ULT.

BALLADE in A flat, Op. 47, Pianoforte *Frederick Chopin*.  
 Miss MAUDE MASON.

SONG, "Let me dream again" *Arthur S. Sullivan*.  
 Miss AGNES HART.  
 (Accompanist, Mr. REGINALD STEGGALL.)  
 RÊVERIE, Violin ... *Henri Vieuxtemps*.  
 Miss KATHARINE ALLEN.  
 (Accompanist, Mr. REGINALD STEGGALL.)  
 SONG, "The Young Nun" ... *Franz Schubert*.  
 Miss ISABEL LUCAS.  
 (Accompanist, Mr. GILBERT R. BETJEMANN.)  
 TARANTELLA, Op. 27, Pianoforte *Moritz Moszkowski*.  
 Miss JESSIE DAVIES.  
 ARIA, "Si tra i ceppi" *George Frederic Handel*.  
 Mr. JOHN WALTERS.  
 (Accompanist, Mr. REGINALD STEGGALL.)  
 RECITATION, "Speech before Harfleur" (*Henry V*, Act iii, Scene 1) ... *William Shakespeare*.  
 Miss ROSE DAFFORNE.  
 SONG (MS.), "Spring" ... *E. Louise Judd*.  
 Miss ELLEN CHAMBERS. (Student.)  
 (Accompanist, Miss E. L. JUDD.)  
 BALLADE in G minor, Op. 23, Pianoforte *Frederic Chopin*.  
 Miss EDITH MANN.  
 SONG, "Rose softly blooming" ... *Louis Spohr*.  
 Miss BERTHA BURGESS.  
 (Accompanist, Miss DORA MATTHAY.)  
 VARIATIONS CONCERTANTES, Op. 17, Pianoforte and Violoncello *Felix Mendelssohn Bartholdy*.  
 Miss EDITH WILLIAMS and Miss MILICENT TAYLOR.  
 PRELUDE, SARABANDE AND RIGAUDON (Suite in G) ... ... ... *Edvard Grieg*.  
 Mr. REGINALD STEGGALL.

## Royal Academy Students' Orchestral Concert.

PROGRAMME OF DECEMBER 12, 1890.  
 OVERTURE (MS.), "The Fire Worshippers" *Granville Bantock*.  
 (Macfarren Scholar.)  
 ALLEGRO (CONCERTO in F, Op. 137)—for Organ, Strings, and three Horns ... *Rheinberger*.  
 Organ—Mr. REGINALD STEGGALL.  
 SONG, "Lord, to Thee each night and day" ("Theodora") ... ... ... *Handel*.  
 Miss GRETA WILLIAMS.  
 CONCERTO in G minor ... ... *Mendelssohn*.  
 Pianoforte—Miss LLEWELA DAVIES.  
 ARIA, "Nobil Signor" (*Gli Ugnotti*) *Meyerbeer*.  
 Miss CHÉRON.  
 "KOL NIDREI" ... ... ... *Max Bruch*.  
 Violoncello—Mr. BERTIE P. PARKER.  
 INTERMEZZO MS. (SYMPHONY IN G) *Reginald Steggall*.  
 ADAGIO } (CONCERTO in D minor, Op. 15) *Brahms*.  
 RONDO } Pianoforte—Miss MABEL LYONS.  
 AIR, "Hear ye, Israel!" ("Elijah") *Mendelssohn*.  
 Miss KATE COVE.  
 ALLEGRO (CONCERTO in C minor) ... *Mozart*.  
 Pianoforte—Master STANISLAUS SZCZEPANOWSKI.  
 The Cadenza by STANISLAUS SZCZEPANOWSKI.  
 CAVATINA, "She alone charmeth my sadness" ("Irene") ... ... ... *Gounod*.  
 Mr. BERT. MAYNE.  
 OVERTURE, "The Tempest," Act iv. *Sullivan*.

## What our Old Students are doing.

IT is our pleasant duty to record the success of one of our present students—"old" in studentship, however—MR. CUTHEBERT NUNN, in the shape of a first Pianoforte Recital, given at the Elliott Rooms, Leytonstone, on December 12 last. His programme included Beethoven's Sonata, Op. 10, No. 1; Variations and Fugue, Op. 24, Brahms; some of Grieg's *Lyrische Stückchen* and "Bridal Procession"; pieces by Liszt, Raff, and Nicodé (*Tarantelle*, Op. 13), and two of his own pieces: an "Album Leaf" and *Prize Bourrée* modestly placed at the end of the programme. These, all played in the orthodox manner without book, fully justified the hearty and cordial approval a large audience gave him. MISS HELEN SAUNDERS' excellent taste and pleasant voice won her much applause in some songs by Gounod, Lassen, Raff, and two of the Recital-giver's.

It is such a delightful surprise to come across songs at once really new and yet easy to grasp, and therefore effective, that we are compelled here to pronounce our quite unqualified approbation of Mr. Nunn's efforts in this direction. And we have no hesitation in predicting that he will yet take a prominent place in the world's song-writers.

MESSRS. HANN'S Chamber Concerts at Brixton Hall.—The last Concert of a very successful season was given on December 16 when Mr. Edward Lloyd was the vocalist of the evening.

DR. MACKENZIE'S "Pibroch" was produced at Frankfort on the 3rd ult.

MR. W. NICHOLL had the honour of singing before the Queen at Osborne recently, and received from her Majesty a sapphire and diamond pin.

A FUNERAL MARCH by MR. EDWARD GERMAN has, we are pleased to learn, received a hearing at one of the London Symphony Concerts.

FROM MR. HARVEY LÖHR we have received a work on "Elements"—"Principia of Music" (Forsyth Brothers) and we have pleasure in calling attention to such a useful little volume. In it the endeavour is made to cover rather more ground than is usually done in books on the "Rudiments," and we cordially commend Mr. Löhr's endeavours to excite the amateur's deeper interest by his glossary chapters, respectively on "Instrumentation," "Harmony, Counterpoint, and Composition," and on "Form." The chapters, too, relating to the usual subjects of "Pitch," "Duration," "Intervals," &c., are very carefully compiled, and are profusely illustrated by examples; and Mr. Löhr has evidently been quite unsparing in his efforts to make his little book as complete and thorough as possible.

Of course, no work of this nature has yet appeared unaccompanied by at least some omissions (and commissions!—slips on the part of the printer and author; and so here we have no exception to this apparently universal rule. Doubtless these will be rectified before the appearance of the second edition, which, we trust, will soon be required. In view of this, we might point out that a *slur* (Page 24) placed between two dissimilar notes, does *not* affect the accentuation of either, when the second of the two is the longer note; and that the explanation

of the *appoggiatura* is wholly inadequate—but then, on this point most primers are vague enough!

But it is amusing how most musicians do flounder when they come into contact, be it only with the mere ghost of *Science*, no matter how clever and conscientious they may otherwise be as artists. Likewise here. Two or three definitions on "Sound" are attempted in the "Introduction," and the following amazing sentence is put forward:—"NOISE is produced by irregular vibrations of air"—which is true enough, except that the medium is not limited to AIR—"as in speaking, striking some non-vibrating substance, or" (or!) "from natural causes, such as thunder." But are not the vowel-sounds of articulate speech produced by "regular vibrations"? According to this statement, too, if a tense string, which happens to be as yet not in a state of musical vibration, be struck, then not "music" but "noise" results! Or does Mr. Löhr mean, *non-vibratile*—non-vibratile—"substance," even though the existence of such is a physical impossibility? And then as to the inference that sound can arise or result from ANY OTHER than "natural causes"! We did hope that such forms of disbelief in Nature were by this time—near the end of this nineteenth century—entirely relegated to Spiritualists and such-like sufferers from "epidemic delusions"!

AT the recent Conference of the Society of Professional Musicians held at Liverpool, Miss OLIVERIA PRESCOTT read an interesting paper upon "Poetical meanings in union with musical design," the writer wisely contending that key-form is a power and not a fetter or hindrance to music; being, indeed, the chief means of design.

We are glad, also, to hear of the performance at Bristol, on December 1, of a new Overture by MISS PRESCOTT, entitled "In Woodland: by Beech and Yew and Tangled Brake." News also comes from Sydney, N.S.W., of a successful performance of the same composer's choral ballad "Lord Ullin's Daughter."

MRS. REGAN announces the Third Subscription Concert of her eighth season at Sherborne for the 4th inst., the programme including Beethoven's Trio (Op. 70, No. 2), a Flute Trio by Reissiger, and Grieg's Violoncello Sonata.

MR. CHARLES S. MACPHERSON is to the fore just now. Mr. Edward Lloyd sang three of his Scotch songs at St. James's Hall on St. Andrew's Eve; a Morning Service for men's voices has been written for and performed lately at St. Paul's Cathedral; and his Orchestral Ballad is on the programme of Mr. Stockley's next Birmingham Concert.

The good work MR. MACPHERSON is doing with the Westminster Orchestral Society and the Streatham Choral Society is too well known to need more than our hearty passing recognition.

MISS ISABELLE THORPE-DAVIES was the vocalist at the Birkenhead Subscription Concert of the 3rd ult., and has since been taking a round of successful engagements at Colchester, Harwich, Liverpool, Colwyn Bay, Hadleigh, Leeds, &c.

A BOOK that will be welcomed by many is MR. HENRY C. BANISTER'S "George Alexander Macfarren; his Life, Works, and Influence," just issued by George Bell & Sons.



# The Overture.

TO OUR READERS,

WITH the present number THE OVERTURE completes its first year of existence. The extent to which it has been taken up outside the walls of the Royal Academy has been surprising and gratifying, particularly when the semi-private mode of its publication is considered. We now find ourselves forced to make arrangements for enabling the general public to obtain the paper through the ordinary channels, and to this end

**Messrs. FORSYTH BROS., 267, Regent Street, W.,**

have kindly consented to act as our Publishing Agents. As by making this step we appeal to a wider circle of readers, we deem it advisable to consider this in our terms, and therefore from next month the price of THE OVERTURE will be reduced to

*THREE SHILLINGS PER ANNUM (9 Nos.);*

*Or, by post, Three Shillings and Sixpence.*

A Title Page and Index for Vol. I. will be given with the March number, and we venture to assure our readers that the Second Volume will show no falling off from its predecessor.

Subscriptions in future should be sent to Messrs. FORSYTH.

TENTERDEN STREET,

Jan. 31, 1891.

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**ROYAL ACADEMY OF MUSIC,**  
**TENTERDEN STREET, W.**

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Incorporated by Royal Charter, 1830.

PATRONS—Her Majesty the Queen and the Royal Family.

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**NEXT FORTNIGHTLY CONCERT, FEB. 7, at 8.**

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All communications to be addressed to the Secretary.

## CHARLES HALLÉ'S "PRACTICAL PIANOFORTE SCHOOL"

## SEPARATE EDITIONS, ENGLISH AND CONTINENTAL FINGERING.

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## SECTION I.—"ELEMENTARY."

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## SECTION II.—"EASY."

|     |                                                            |     |     |                                                          |     |
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## SECTION IV.—"DIFFICULT."

|     |                                                                         |     |     |                                                                                                           |     |
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| 1.  | HUMMEL, J. N.—Rondo in E flat, Op. 111                                  | 4 0 | 23. | WEBER, C. M. VON.—Polacca in E, Op. 72                                                                    | 4 0 |
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| 10. | CLEMENTI, M.—Lento Patetico and Presto, from Sonata in F sharp minor    | 4 0 | 32. | MENDELSSOHN, F.—Two Characteristic Pieces in A major and E major, Op. 7                                   | 5 0 |
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| 13. | BACH, J. S.—Praembulum, Air, Passepied, and Gigue                       | 5 0 | 35. | SCHUMANN, R.—Two Nachtstücke in F major and D flat major, from Op. 23...                                  | 4 0 |
| 14. | HELLER, S.—Tarantelle in A flat major, Op. 85, No. 2                    | 4 0 | 36. | BACH, J. S.—Two Preludes and Fugues in C sharp major and C sharp minor, from "Das Wohltemperirte Clavier" | 5 0 |
| 15. | BEETHOVEN, L. VAN.—Grand Sonata, with Funeral March, Op. 26             | 6 0 | 37. | BEETHOVEN, L. VAN.—Sonata in F sharp major, Op. 78                                                        | 4 0 |
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| 17. | HENSELT, A.—Nocturne in G flat, Op. 13                                  | 4 0 | 39. | WEBER, C. M. VON.—Tarantella in E minor, from Sonata, Op. 70                                              | 4 0 |
| 18. | SCHUMANN, R.—Three Impromptus, in A major, E minor, and E major, Op. 99 | 4 0 | 40. | CHOPIN, F.—Berceuse in D flat major, Op. 57                                                               | 4 0 |
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| 22. | MENDELSSOHN, F.—Prelude and Fugue in D, from Op. 35                     | 4 0 |     |                                                                                                           |     |

## SECTION V.—"VERY DIFFICULT."\*

|     |                                                                           |     |     |                                                                    |     |
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| 1.  | BEETHOVEN, L. VAN.—Sonata in A flat, Op. 110                              | 6 0 | 15. | SCHUMANN, R.—Two Caprices in C and E, from Op. 5                   | 4 0 |
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| 4.  | HELLER, S.—La Chasse, Study in E flat, Op. 29                             | 6 0 | 18. | LISZT.—Three Hungarian Airs                                        | 4 0 |
| 5.  | BEETHOVEN, L. VAN.—Sonata, Les Adieux, l'Absence, et le Retour, Op. 81    | 4 0 | 19. | HENSELT, A.—"Thanksgiving after a Storm," Study in A flat          | 4 0 |
| 6.  | MENDELSSOHN, F.—Presto Scherzando in F sharp minor                        | 6 0 | 20. | BEETHOVEN, L. VAN.—Grand Sonata in C minor, Op. 111                | 6 0 |
| 7.  | CHOPIN, F.—Two Studies in E and G flat, from Op. 10                       | 4 0 | 21. | CHOPIN, F.—Barcarolle in F sharp, Op. 60                           | 5 0 |
| 8.  | WEBER, C. M. VON.—Momento Capriccioso in B flat, Op. 12                   | 4 0 | 22. | SCHUMANN, R.—Toccata in C major, Op. 7                             | 5 0 |
| 9.  | BACH, J. S.—Fantasia Chromatica in D minor                                | 5 0 | 23. | KESSLER, J. C.—Two Studies in B minor and C major, from Op. 20...  | 5 0 |
| 10. | HENSELT, A.—Romanza and Study in F sharp, Op. 2                           | 4 0 | 24. | CHOPIN, F.—Grand Polonaise in A flat, Op. 53                       | 5 0 |
| 11. | CHOPIN, F.—Scherzo in B flat minor, Op. 31                                | 5 0 | 25. | BEETHOVEN, L. VAN.—Grand Sonata in B flat, Op. 106, First Part     | 6 0 |
| 12. | SCHUMANN, R.—Romanza in D minor, Op. 32                                   | 4 0 | 26. | BEETHOVEN, L. VAN.—Grand Sonata in B flat, Op. 106, Second Part... | 6 0 |
| 13. | MENDELSSOHN, F.—Capriccio in F sharp minor, Op. 5                         | 5 0 |     |                                                                    |     |
| 14. | BEETHOVEN, L. VAN.—Grand Sonata in E major, Op. 109                       | 6 0 |     |                                                                    |     |

THE END.

\* The title "Very Difficult" is not meant to convey the idea that this Section will provide pieces of the extreme difficulty suited to exceptional cases only (this being beyond the scope of a "School"); it is by taxing in a high degree the general Student's intellectual faculties as well as their mechanical powers that the works included will be found "very difficult" to play well.

**FORSYTH BROTHERS, London and Manchester.**